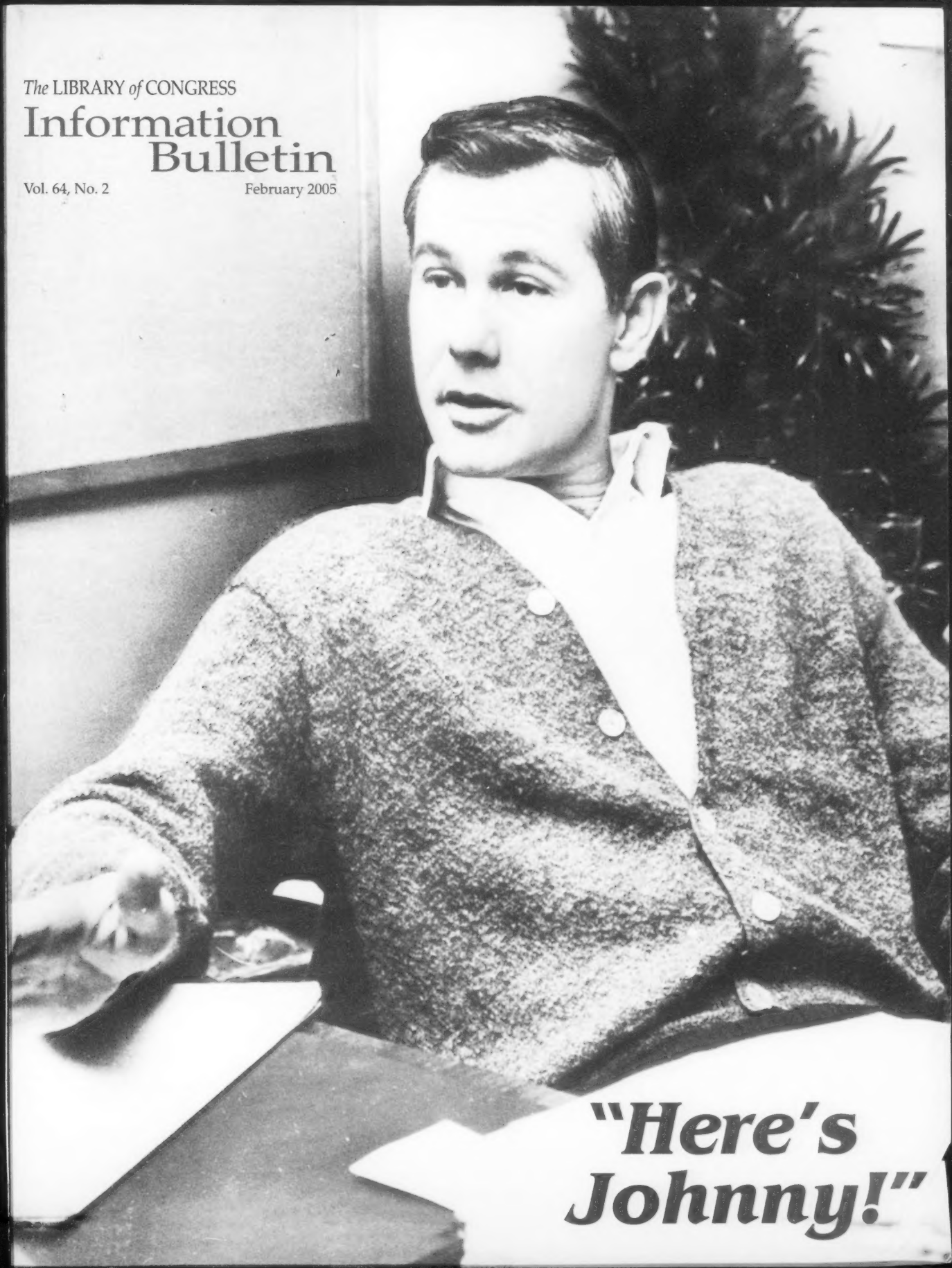
The LIBRARY *of* CONGRESS
Information Bulletin
Vol. 64, No. 2 February 2005



"Here's Johnny!"

The LIBRARY *of* CONGRESS

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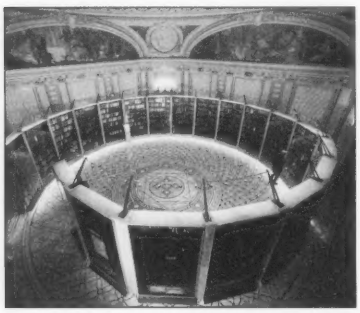
JAMES H. BILLINGTON
Librarian of Congress



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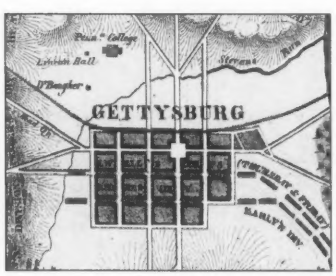

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On the Cover: Late-night talk show host Johnny Carson from "Johnny Carson, the Prince of Chitchat Is a Loner," Look magazine, Jan. 25, 1966. *Photograph by Stanley Tretick*

Cover Story: Johnny Carson, who died in January, ruled the airwaves after dark for 30 years, and the Library has acquired scripts, plans and other documents from his run on "The Tonight Show." 19

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The Library of Congress Information Bulletin (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at **www.loc.gov/today**.

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HELEN DALRYMPLE, Editor
KEISHA A.R. MANDERSON & JOHN H. SAYERS, Designers
AUDREY FISCHER, Assignment Editor

'Tonight' at the Library

Remembering Johnny Carson

This article was written by the Manuscript Division's literary historian, Alice Birney, in 1997 to describe the papers acquired in 1996 by the Library of Congress from the Carson Production Group. The collection, comprising approximately 47,600 items, occupies more than 54 linear feet in 136 containers. It includes reports, scripts, correspondence and production files for "The Tonight Show Starring Johnny Carson" and is available for use in the Manuscript Reading Room in the Library of Congress' Madison Building. The article is reprinted here as a tribute to Johnny Carson, who died on Jan. 25.

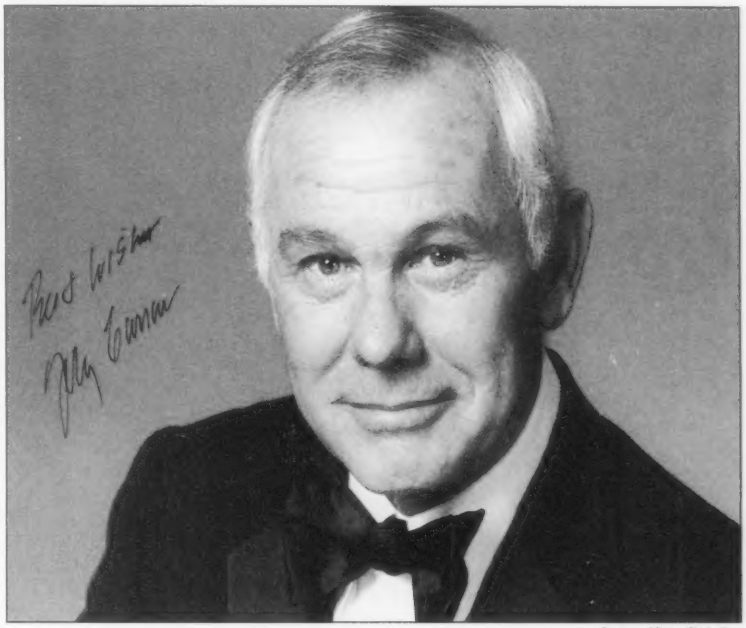
Remember when, promptly at 11:30 p.m., it was time for that nightly rendezvous with a special old friend? Remember when sleep vied with the tease of the next guest, the next joke? There were certain invariables for the old "Tonight Show": the seducing commercial-less beginning, the trumpeting announcer's build-up, the dramatic curtain opening, the inevitable appearance of "Johnny" in yet another neat suit.

The sureness of the steps that followed progressed with the satisfaction invoked by any traditional dance, ceremony or ritual—the monologue, the skit and the sequence of surprising and delightful guests, with Johnny always balancing his words with a seeming effortlessness, sauntering along a line between diplomacy and insult. All of this comprises only recent television past, but it already has become part of the history of American popular culture.

There was an air of improvisation about this landmark show, which tantalized the viewer. Yet for 30 years the sequence unfolded with near perfection in a similar manner night after night, and the last 20 years of those shows can now be studied from the files of scripts, plans and comments (1971-1992) sent to the Library of Congress from the Carson Production Group in 1996.

Not surprisingly, a great deal of control, artistry and hard work accounted for the show's laid-back style and continued success. Longtime producer Fred De Cordova appears to have annotated and saved many of the records. His book, "Johnny Come Lately," informally chronicled how the show was put together, and the records now in the Library's Manuscript Division provide many more details.

The late-night television talk show traces its variety act roots back to vaudeville and its broadcasting roots back to radio personalities such as Fred Allen and Arthur Godfrey. "The Tonight Show" itself, however, was conceived in 1954 as the brainchild of Sylvester "Pat" Weaver, president of NBC, and was to be the longest-running show in television history. It began broadcasting on Sept. 27, 1954, with Steve Allen as its first host at the desk. A 1994 history of late-night television by Bill Carter ("The Late Shift: Letterman, Leno and the Battle for the Night") noted that "millions of Americans ... stayed up later than they intended watching a guy behind a desk tell jokes, comment on the news, and schmooze and banter with celebrities. The creation was an undeniable American original: the late-night talk show."

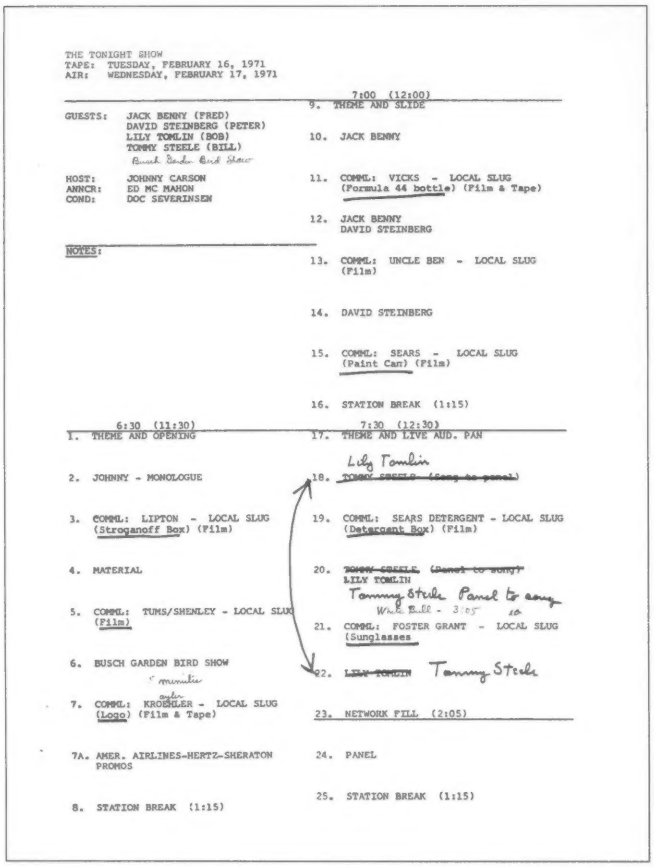


Courtesy of Carson Productions

Television host Johnny Carson, ca. 1990

Steve Allen was the pioneer in late-night zaniness. He hosted a late-night radio show on which he interviewed celebrities, worked the audience and created such skit series as "The Question Man"—all of which elements his successors adapted for television. Monologuist and frequent game show host Jack Paar next took that on-camera desk seat and made "The Tonight Show" a controversial broadcasting phenomenon from July 1957 through September 1962. He added the monologue to the show's format, introduced sophisticated guests and was erratic, showy, political and emotional

NBC executives chose Paar's successor, cool Johnny Carson, for his fast ad-libs, his experience and his boyish, Midwestern good looks. His popularity soon proved the wisdom of selecting "a star who was comfortable to the mass of viewers—and their mass prejudices" in a time when much of television comedy was still dominated by ethnic types. Carson differed from Allen and Paar most importantly because he endured.



THE TONIGHT SHOW
TAPE: TUESDAY, FEBRUARY 16, 1971
AIR: WEDNESDAY, FEBRUARY 17, 1971

GUESTS: JACK BENNY (FRED)
DAVID STEINBERG (PETER)
LILY TOMLIN (BOB)
TOMMY STEELE (BILL)
Busch Garden Bird Show

HOST: JOHNNY CARSON
ANNCR: ED MC MAHON
COND: DOC SEVERINSEN

NOTES:

6:30 (11:30)

1. THEME AND OPENING
2. JOHNNY - MONOLOGUE
3. COMML: LIPTON - LOCAL SLUG (Stroganoff Box) (Film)
4. MATERIAL
5. COMML: TUMS/SHENLEY - LOCAL SLUG (Film)
6. BUSCH GARDEN BIRD SHOW
7. COMML: KROEHLER - LOCAL SLUG (Logo) (Film & Tape)
7A. AMER. AIRLINES-HERTZ-SHERATON PROMOS
8. STATION BREAK (1:15)

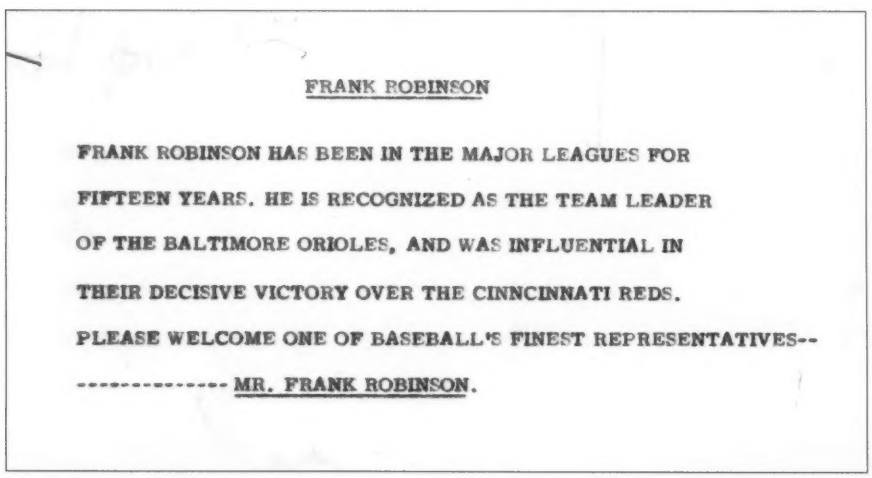
7:00 (12:00)

9. THEME AND SLIDE
10. JACK BENNY
11. COMML: VICKS - LOCAL SLUG (Formula 44 bottle) (Film & Tape)
12. JACK BENNY
DAVID STEINBERG
13. COMML: UNCLE BEN - LOCAL SLUG (Film)
14. DAVID STEINBERG
15. COMML: SEARS - LOCAL SLUG (Paint Can) (Film)
16. STATION BREAK (1:15)

7:30 (12:30)

17. THEME AND LIVE AUD. PAN
Lily Tomlin
18. ~~TOMMY STEELE (Song to panel)~~
19. COMML: SEARS DETERGENT - LOCAL SLUG (Detergent Box) (Film)
20. ~~TOMMY STEELE (Dance to song)~~
LILY TOMLIN
Tommy Steele Panel to song
21. COMML: FOSTER GRANT - LOCAL SLUG (Sunglasses)
22. ~~LILY TOMLIN~~ Tommy Steele
23. NETWORK FILL (2:05)
24. PANEL
25. STATION BREAK (1:15)

Technical and production documents from Carson's stint on "The Tonight Show" from the Library's Manuscript Division include shooting schedules, such as the one above from the Feb. 17, 1971, program, and introductions to guests, such as the one below from Oct. 19, 1970, for professional baseball player Frank Robinson, now manager of the Washington Nationals.



FRANK ROBINSON

FRANK ROBINSON HAS BEEN IN THE MAJOR LEAGUES FOR FIFTEEN YEARS. HE IS RECOGNIZED AS THE TEAM LEADER OF THE BALTIMORE ORIOLES, AND WAS INFLUENTIAL IN THEIR DECISIVE VICTORY OVER THE CINNCINNATI REDS. PLEASE WELCOME ONE OF BASEBALL'S FINEST REPRESENTATIVES--

---------- MR. FRANK ROBINSON.

How did America come to embrace as its "national humorist" and collective conscience, this particular "late-night pal" as "a keystone of American popular culture"? He was born in the right region, trained himself locally in just the right burgeoning broadcast venues and was not afraid to move on when entertainment destiny called.

John William Carson was born in Corning, Iowa, in 1925 and carried to stardom his origin in the heart of the country, as well as such shared national experiences as his service with the U.S. Navy in the Pacific during World War II. He finished his bachelor's degree at the University of Nebraska in Lincoln in 1949 after writing radio scripts for radio station KFAB there. He also worked for stations WOW and the early local television station WOW-TV in Omaha.

Carson was quick to follow the new medium of television when in 1951 he became station announcer for coast-to-coast KNXT-TV, broadcasting from Los Angeles. He soon tried his hand at hosting "Carson's Cellar," a Sunday afternoon comedy show from 1951 to 1952, which drew a studio audience with its satire of early television. He then sacrificed local celebrity to join the developing television network system as a writer for "The Red Skelton Show" on CBS-TV, working out of Los Angeles from 1952 to 1954. He went on to star in the CBS-TV "Johnny Carson Show" there in 1955, and in 1956 gambled on a relocation to New York City where he became host the next year for the daytime ABC-TV Network quiz show "Who Do you Trust?"

Carson substituted briefly for Jack Paar as a guest host on "The Tonight Show" in 1958 and performed in nightclubs and a Broadway comedy ("Tunnel of Love") before landing the job in 1962 that gave him 30 years of steady employment as the star of NBC's "Tonight Show."

Ed McMahon, a former salesman and Philadelphia television personality, first joined Carson as announcer in their quiz show days. His contract stipulated that he be present whenever Johnny hosted, and he was there throughout the 30 years, always with the same two long, drawn-out word introduction: "HEEEERE'S JOHNNY!" Doc Severinson and the NBC Orchestra provided the late swing band music, which carried "The Tonight Show" through its three decades.

After the music and introduction, Johnny delivered his monologue. De Cordova called Carson's monologue "the pride and joy of the pro-

Stanley Tretick

Carson, here in 1965, seemed to enjoy his guests as much as his audience did.

gram" and said it had "been hailed as the most outstanding comedy-oriented editorial on political events since the days of Will Rogers." Carson's satiric style accomplished its critical aims in a gentle, urbane style through laughter, rather than in a bitter, angry style through moral indignation. The host read the day's newspapers for current political and news events to weave into his monologue. Indeed, "Johnny's monologues were part of the zeitgeist. One day social historians will turn to his quips and commentaries in trying to understand popular American culture in the last third of the twentieth century," according to his biographer, Laurence Leamer ("King of the Night: The Life of Johnny Carson," 1989).

Following a commercial break, viewers could depend on another gently satiric or slightly zany comedy skit featuring returning fictional characters like Art Fern, Carnac the Magnificent, Aunt Blabby and Floyd R. Turbo—all underplayed by a straight-faced Johnny Carson. All of these can be found in the Carson Papers and bear the cultural earmarks of their times. Some examples are a 1977 Thanksgiving "interview" with the Jimmy Carter White House turkey, satirizing the Carter family and political events of the time; a 1979 "Carnac the Magician" skit, which adapts the old "Tonight Show" question-and-answer format for a comically costumed Johnny and targets President Ford, the Susan B. Anthony dollar, the Carters, Jerry Brown and Hamilton Jordan; and "The Russian Ballet Defector" with Carson, in leotard and ballet slippers, playing the latest Soviet defector to freedom, one "Boris Notgoodenough."

Guest interviews and musical interludes comprised the rest of the show. While the host handled these in a seemingly improvised manner, in reality almost everything was scripted. A hard-working, competitive group of coordinators worked up the list of prospective guests and did pre-interviews with each. Their efforts resulted in a list of questions to ask each guest with their probable replies.

The majority of the guests on the show were actors and comedians. An early episode featured Johnny diplomatically playing straight man to a rambunctious Groucho Marx, who forced the host to read aloud every word from a letter from the Library of Congress asking for Groucho's papers (a television clip that provides the opening sequence for the Library's "American Treasures" exhibition in the Jefferson Building).

In an early interview with "the country's Toastmaster General, George Jessel," the entertainer's script had him recalling a performance at the age of 9 at the Imperial Theatre in Harlem, when he sang a rhymed tune teamed up with Walter Winchell. Some of the other actors and comedians who appeared through the years were John Wayne, Charlton Heston, George Raft, Gregory Peck, Lauren Bacall, Fred Astaire, Lucille Ball, Sylvester Stallone, Carol Burnett, Jack Benny, Jimmy Stewart, Elizabeth Taylor, Bob Hope, Red Skelton, George C. Scott, Vincent Price, Sid Caesar, Eva Gabor, Ed Sullivan, Jimmy Stewart, Billy Crystal, Madonna, Jane Fonda, Redd Foxx and Rob Reiner.

During Carson's run of the show the United States experienced seven presidents. Some political and broadcasting figures he interviewed were Hubert Humphrey, Robert Kennedy, Richard Nixon, Ronald Reagan, David Brinkley, Tom Brokaw and Barbara Walters. When Carson asked Walters for examples of embarrassing moments in her own interview work, she recalled an on-the-air show in which her guest misunderstood her time signal and said, "Young lady, what is your hand doing crawling up my thigh?"

Many popular and some classical musicians graced the show with their talents and stayed to chat with the host. Among these were Judy Garland, Louis Armstrong, Benny Goodman, Ella Fitzgerald, Bing Crosby, Dizzy Gillespie, Liberace, Paul Simon, James Taylor, Stevie Wonder, Bette Middler, Dionne Warwick, Sammy Davis Jr., Frank Sinatra, Ethel Merman, Diana Ross, Tony Bennett, Lena Horne, Liza Minnelli, Willie Nelson, Dolly Parton, Tina Turner, BB King, the Jackson Five, the Pointer Sisters and the cast of "Hair," as well as Itzhak Perlman, Yo-Yo Ma and Luciano Pavarotti.

Literary celebrities and others in the news came to promote their books or causes and talk with Johnny and the nation. Truman Capote brought his lawyer, Allan Schwartz, and the discussion centered on Capote's jailing in 1967 for refusing to testify at a retrial of a death row inmate he had inter-

BROADCAST STANDARDS DEPARTMENT VTR: 9/19/72
AIR: 9/20/72

NATIONAL BROADCASTING COMPANY, INC.
3000 WEST ALAMEDA AVE. BURBANK, CALIF. 91505

Program material covered by this report has been reviewed on the basis of the script and is considered acceptable under current NBC Broadcast Standards, subject to the comment noted below under "Remarks"; this does not constitute a Broadcast Standards approval of subsequent script changes or of method of treatment in production.

Where these comments indicate caution in treatment, they are intended to assist the producer by calling attention to material which may or may not be acceptable, depending on the treatment in the actual production, which is subject to Broadcast Standards review.

This report does not constitute Program Department approval and NBC reserves the right to reject or require further modification.

PROGRAM TITLE	SPONSORS	PROGRAM TIME
THE TONIGHT SHOW	Scott/Vick, Volks/Schenley, General Foods/Carter-Wallace, Revlon/Lennox, Whirlpool/Ralston, Gulf/Sears, Reynolds/Kodak, Kodak, Hormel	11:30p-1:00a

SYNOPSIS:

HOST: Johnny Carson
ANNOUNCER: Ed Mc Mahon
CONDUCTOR: Doc Severinsen
GUESTS: Don Rickles, Hal David, Dionne Warwicke, Pat Bonne, Doctor Irwin Stillman

PERSONALITIES MENTIONED: Bob Hope, Monty Hall, Nixon, McGovern, Agnew, Howard Cossell, Don Meredith, Joe Long, Burt Bacharach, Hugh Heffner, Billy Graham, Raquel Welch, Ray and Joey Heatherton, Arnie Rosen, Carroll O'Connor, Don Adams, Harvey Korrmann, Juliet Prowse, Bob Newhart, Lou Katz (Frank (Sinatra), Governor Reagan, Freddie deCordova, Yvonne DeCarlo, Edna Rickles, The Carpenters, Linda Goodman, Jimmy Stewart, John Denver, Kay Kyser, Hubert Humphrey, Eddie Schaeffer.

COMMERCIAL MENTIONS: Let's Make A Deal, Chapstick, TV Guide, "Slimming Down," Leave It To Beaver, Ripley's "Believe It Or Not," Playboy Club (all JC), Time Magazine, Playboy Magazine (PB), CBS, Riviera Vegas, Jockey Shorts (all DR), Doctor's Quick Weight Loss Cook Book (IS), "Dionne" (album) (JC)

Tomorrow's (Wednesday) guests are: Jonathan Winters, Kay Ballard, Carol Wayne, Herbie, the Super Chick.

Audio blooped Don Rickles ad-libbed reference to "Johnny Carson Wardrobe."

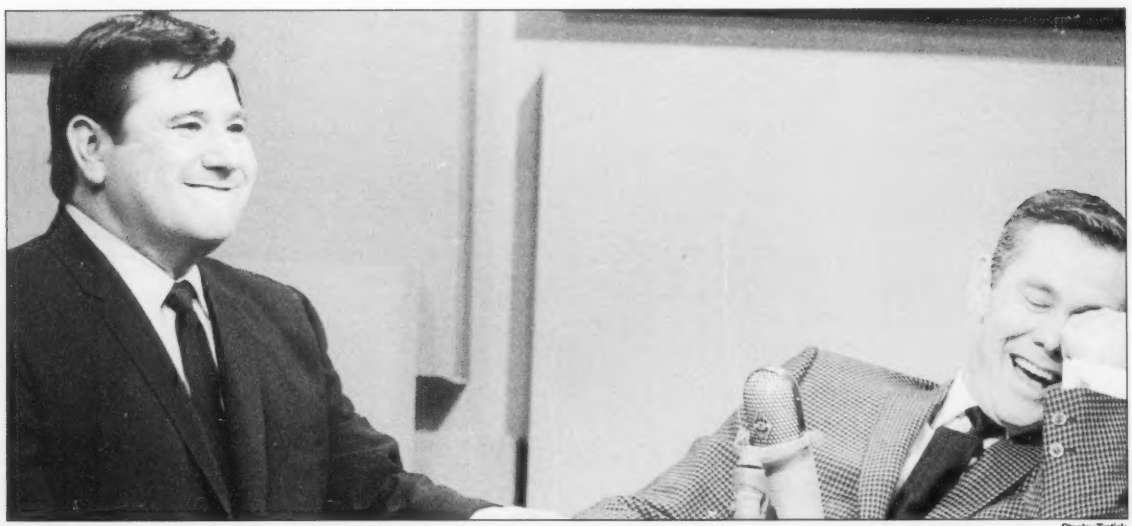
RAY DEWEY

CC: Cunneff, deCordova, Gerken, Hoffmann, Hoffmeir, James, Kasmire, Messina, Petry, Samuels, Tebet, Traviesas, Trankley

FORM BPC38--1M--7-71--MONARCH CO.--N

The network reviewed programs prior to broadcast to ensure they confirmed to established standards. Often, sections were cut or dialogue "blooped" as inappropriate, such as Don Rickles' refernce to the "Johnny Carson Wardrobe," as noted in the Broadcast Standards report from Sept. 20, 1972, at left.

In other cases, words or phrases considered potentially offensive were also "blooped." Comedian Buddy Hackett, pictured below with Carson from 1965, was one of his most popular guests, but often skated the fine line between appropriate and offensive. But he always made Carson laugh.



Stanley Tretick

Stanley Tretick

Carson delivers his monologue, 1965. His humor set the standard for television hosts and comedians for generations to come. Below, two pages from a routine on fictitious antiquated laws from the broadcast of Sept. 21, 1972.

TAPE: 9/20/72
AIR: 9/21/72

ANTIQUATED LAWS

JOHNNY

(SET UP)

All over the country there are old laws on the books that aren't enforced. But no one has taken the time to actually get them off the public record. Last weekend, the Washington Evening Star came up with a few new "old laws".

(READS A FEW)

We did some research and came up with a few little-known laws that even the collectors of little-known laws didn't collect. So we collected them and figured they would be better known if we presented them on a national television show.

(READS OUR OWN)

TAPE: 9/20/72
AIR: 9/21/72

ANTIQUATED LAWS

It is against the law in Tinkle, Virginia to go to bed with chopped liver on your face...

In Yarmy, New Mexico, it is unlawful to be married in a bathrobe.

In Burpington, Kentucky it is unlawful to cover your body with milk in the presence of a kitten.

In Nark, California it is against the law to wear a knackwrust under your hat...

FRED de CORDOVA

TO

☐ For your information ☐ ☐ Please take up with me
☐ For your comments PLEASE ☐ For your approval
☐ Please handle RETURN ☐ Please file

Memo
C
~~Jo Phillips~~ Cole Jolson
C
Frank Robinson to panel
C
George Segal to panel – to song – to panel
SB
Segal 2nd song at panel
C
Rula Gorden to panel
C
Marc Rula Gorden
C
Carl Reiner to panel
SB
Marc Carl Reiner
C
Mac Davis song to panel
C
Mac Davis panel to 2nd song
Nat
Good night

At left, show notes by longtime "Tonight Show" producer Fred De Cordova from Oct. 19, 1970. Opposite, a pensive Carson in a studio hallway, from a Look magazine article in January 1966.

viewed. After recounting his two days in jail, Capote and his lawyer steered the conversation to serious issues of privileged communication, media sources of information and a Supreme Court appeal on the subject. Other learned and literary personalities who appeared on the shows included Neil Simon, Orson Welles, Gore Vidal, William Saroyan, Woody Allen, William F. Buckley and F. Lee Bailey.

In 1971 Carson reduced his appearances from five to four nights a week, and in the last years of the show, to three and four nights a week, plus extended vacation periods. Guest hosts included Joey Bishop, Bob Newhart, David Letterman, David Brenner, Jerry Lewis, McLean Stevenson, Joan Rivers and Jay Leno, who eventually inherited the host's position when Carson retired.

The final "Tonight Show Starring Johnny Carson" aired May 21, 1992, and reviewed the three decades of Carson's reign as king of late-night television. By that time he had walked through the opening in the NBC studio curtain more than 4,500 times. The public hoopla over his retirement was enormous. He quipped, "The Soviet Union's end didn't get this kind of publicity."

In the final Carson show, De Cordova remembered the large staff of writers and coordinators, the many producers, the 10,000 pieces of mail and tapes received each week and all the plans that led to the final tapings at 5:30 p.m.—leaving six hours for review and censoring before the broadcast.

Among the moving moments from the final show was Johnny's reference to the death of his son Rick—a rare personal touch from this master of entertainment communication and one which made him seem more like family to his millions of viewers. He signed off by saying: "And so it has come to this. I am one of the lucky people in the world. I found something that I always wanted to do and I have enjoyed every single minute of it. I bid you a very heartfelt goodnight."

The papers of John William Carson at the Library of Congress consist exclusively of the records of "The Tonight Show Starring Johnny Carson," arranged chronologically by date as aired from October 1970 to May 1992, with a gap in the 1976 files. Records for each show include cue cards, chronologies, outline, scripts, broadcast standards acceptability reports, some correspondence and other materials.

The cue cards include occasional notes on the verso and the announcement of the next night's guests. The chronologies are mimeographed time sheets listing guests, host, announcer and conductor with some time notations added. The monologue, jokes and skit scripts were created by a continually changing staff of writers with conference input from Carson. There are separate preparatory scripts for each guest, but no written record of what was actually said in the interview.

The broadcast standards reports are especially interesting because they detail certain aspects of each broadcast. They list all sponsors and participants, the personalities and commercial products mentioned, as well as all "edits"—the words or sentences censored between taping and broadcast. Some of the "edits" were made before broadcast by the producer or the host, and these at times differ in the preliminary and final scripts. The script for the 1977 Thanksgiving "interview" with the Carter White House turkey, for example, reveals deletions of references to Sen. Hayakawa (R-Calif.) and to the Israelis and Anwar Sadat. Other changes were made by deleting parts of the tape before broadcast. In the 1970 files, there are words and terms that were characteristically deleted from the broadcasts. These included the usual vulgarities and blasphemies, as well as most references to liquor, body parts, ethnic groups and controversial writings or celebrities.

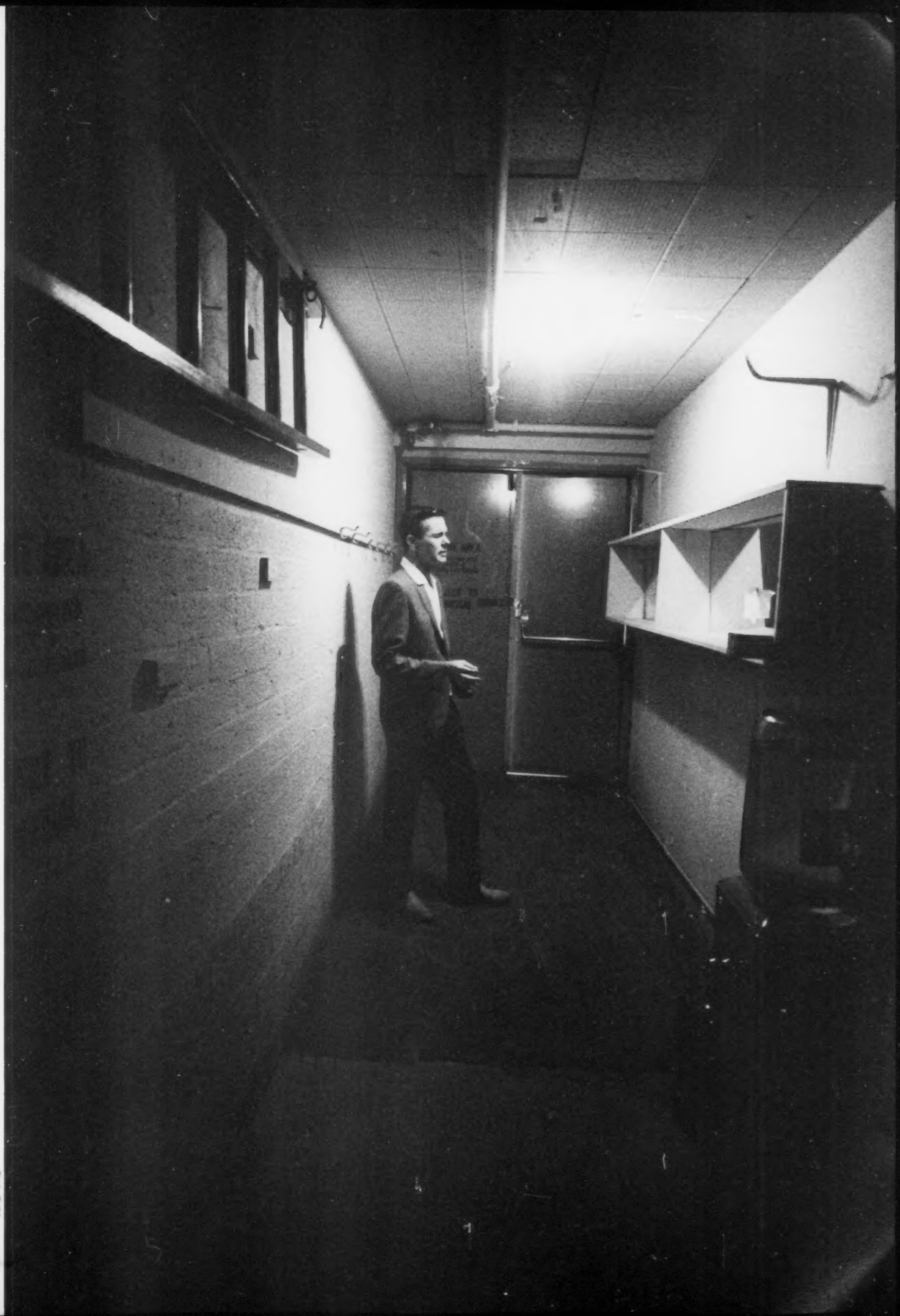
Some of the cue cards in the collection bear notes, which the host penciled in during the show. Most are quips he apparently could not suppress: "Why didn't they take this audience hostage [in Iran]?"; "This they like!" [Canadian Brass]; "Don't laugh while she's singing" [Martina Aroyo]; "This group thinks Johnny Mercer is a punk rocker"; "Watch this crowd. Guy in second row has a rope."

Letters in the files are not extensive and appear to be only a small and haphazard selection of the mail received.

The collection also will illuminate trends in popular culture and sociopolitical movements of the time. Carson and his production crew gauged popular music trends and featured a changing array of singers, soloists and bands. A 1970 skit with Dyan Cannon merrily showed the early impact of "women's lib" on American courtship habits. The next night, Carson discussed with Harry Belafonte roles for blacks in the television and film industry.

"The Tonight Show" collection in the Manuscript Division joins a growing group of records that trace the highlights of American broadcasting. Some of these are the radio scripts from Goodman Ace, Fred Allen, "Amos 'n' Andy," the CBS radio scripts and the records of station WOR. For television history, the division holds the Sid Caesar Papers, with scripts for "Your Show of Shows" and "Caesar's Comedy Hour." The Library's Motion Picture Broadcasting and Recorded Sound Division holds NBC and other broadcasting materials and recordings, including some 30 Jack Paar shows; 1,500 David Letterman shows, from NBC and CBS; 1,000 Jay Leno shows; and 750 Conan O'Brien shows, as well as a sound recording of excerpts from the early years of Carson's reign.

"The Tonight Show Starring Johnny Carson" earned 42 Emmy nominations and won seven trophies. Carson himself was inducted into the Television Hall of Fame in 1987, received the Medal of Freedom from President George H.W. Bush on Dec. 11, 1992, and was awarded the Kennedy Center Honors Lifetime Achievement Award in 1993. ◆



Stanley Tretick

Madison Council members and Library staff at the Temple of British Worthies at Stowe Gardens, England

The Madison Council at 15

Private Support Group Extends Library's Reach, Enhances Library's Vision

In January 2005 the James Madison Council marked its 15th year of unprecedented private support of the Library of Congress. Under the leadership of Chairman John Kluge and Vice Chairman Ed Cox, the council remains an indispensable group of loyal friends whose vision and generosity have made possible more than 300 initiatives throughout the Library of Congress. This support is important not only to the Library and to Congress, the institution's primary client, but also to scholars, researchers and lifelong learners everywhere.

"As the chairman of the Madison Council for the past 15 years, I have had the privilege of seeing the unfolding of a wonderful success story—a story of how a group of dedicated and generous individuals from the private sector can join forces with a public institution to make a significant difference for the good of the nation," said Kluge. "As our treasurer Leonard Silverstein has mentioned on numerous occasions, the Madison Council, representing less than 6 percent of the Library's private-sector donor base, has given 58 percent of the private funds raised by the Library since 1990, making the council the most important source of private support the Library has ever had."

The Library of Congress represents a dynamic collaboration between the public and private sectors. Since its creation in 1800 as a library for Congress, congressional appropriations have funded nearly all of the Library's principal activities—conducting research for members of Congress, maintaining and refurbishing its landmark buildings, and processing, storing, preserving and providing public access to its incomparable collections. Beginning in the early years of the 20th century, generous individuals such as Elizabeth Sprague Coolidge, Gertrude Clarke Whittall, Archer Huntington, John D. Rockefeller, James B. Wilbur, Lessing J. Rosenwald and many others made private contributions that greatly enhanced the Library's scope and outreach.

When James H. Billington was sworn in as the 13th Librarian of Congress in 1987, the institution had no development office or centralized approach for raising funds from the private sector. Some divisions contacted prospective donors on their own, with little in the way of collective effort. Believing that such an office was essential to the Library's continuing vitality and expansion, Billington went before the Joint Committee on the Library of Congress and received approval to hire two staff members for development purposes.

Although the resources at his disposal were modest, the Librarian's plans were not. Billington envisioned fulfilling the Library's promise as the nation's library by employing the latest technologies, nationwide outreach programs and enhanced on-site

Key figures in the growth of the Madison Council include (from left), John Kluge, Ed Cox and Robert Gwinn.

access to the Library's collections in order to inform, educate and inspire Americans throughout the country so that they would be more knowledgeable about the riches of the Library of Congress.

To help him accomplish these goals, Billington established the Library's first private-sector advisory council—major supporters who, like himself, had the ability to be visionaries, champions, innovators and ambassadors on the Library's behalf. Robert P. Gwinn, then CEO of Encyclopaedia Britannica Inc., gave the first major gift to establish this advisory council, which was inaugurated in 1990 as the James Madison Council. Since its founding, the council has been instrumental in furthering the Librarian's program to share the Library's resources throughout the nation, educate the public more broadly and collaborate with other libraries and educational institutions, nationally and internationally. The success of the projects and initiatives that council members have helped bring to fruition in the past 15 years—from publications and exhibitions to acquisitions and staff development—attests to the synergy that results when the knowledge, talents, contacts and assets of the private sector are merged with the resources of a great public institution like the Library of Congress.

"Through a vast array of programs, the Madison Council has fulfilled its mission to increase public access to the Library's collections, foster ties with other libraries and educational institutions across the country and connect the Library internationally to other libraries and learning centers," said Billington.

"When the James Madison Council was founded 15 years ago, few could have anticipated the positive impact this group would have on the nation's oldest federal cultural institution. With financial support from members exceeding $153 million to date, the council has supported hundreds of initiatives that have enriched the Library's collections and made them better known and more accessible both on-site and online. The council has played an important and innovative role in strengthening scholarship in Washington and providing new educational material for the nation and the world. The Library's award-winning Web site, which has received significant support from the Madison Council as well as Congress, has moved us from being the 'library of last resort' to a 'library of first resort' on the Internet."

A selection of the initiatives and programs that the Madison Council has helped to support, from the National Digital Library to acquisitions, exhibitions, publications, staff development and beyond, is detailed below.

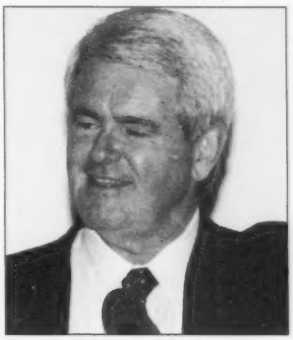
National Digital Library

The Madison Council joined the vanguard of the electronic revolution when the Internet was still in its infancy. The Web had barely entered the nation's consciousness when the council helped the Library launch an ambitious project—the National Digital Library (NDL)—intended to provide free Internet access to the most historically important and educationally valuable materials in the collections of the Library and those of its partners. One of the key leaders of this venture was council member Ray Smith, who helped to convene a conference at the Library in 1993 attended by Vice President Al Gore, Sen. J. Robert Kerrey (D-Neb.), Rep. Ed Markey (D-Mass.) and Rep. Newt Gingrich (R-Ga.). It fell to Markey to describe the extent of congressional support available for the project at that time: "The good news is that almost every member of Congress supports the information superhighway. The bad news is that no one has the vaguest idea of what it is. And in between that gap, there's a tremendous opportunity for us to construct something here for the country."

The Madison Council soon undertook an effort to help fill that gap. In 1994, when a mere 3 million people were online, John Kluge and David Packard (1912-1996) each gave $5 million to fund the Library's digitizing efforts. In 1995 Congress agreed to contribute $15 million to the project if the private sector made a three-to-one match, and the goal for the project became raising $45 million and digitizing 5 million items from the Library's collection by the year 2000. The initial funds went for multiyear contracts with vendors for digitizing text, images, photographs and recordings; an educational outreach program to help introduce primary source materials to teachers across the country; and an electronic archive to store and retrieve digitized materials. In 1995 four others joined in support of the NDL: Charlie Brumback, George M.C. Fisher, John Hendricks and Ray Smith.

By 1996 the Library's Web site, launched in 1994, received 1 million hits a day from users eager to see primary source materials from the Library's collections available to them on the Web. In 1996 Time magazine took note, including it in the "Best Websites of 1996" and calling it "a treasure trove of memorabilia converted into easily downloadable recordings, images and text."

In 1998 John Kluge made a $5 million challenge grant to help top off the funding. Thanks to a $2.5 million gift from AT&T, made possible by Madison Council members C. Michael Armstrong and Leo Hindery, and other corporate gifts, the Library surpassed its $45 million goal of private sector funding. Today the Library of Congress receives more than 3 billion hits annually and has more than 10 million digital items in the American Memory Web site.



Al Gore (top) and Newt Gingrich played important roles in the establishment of the National Digital Library.

Acquisitions

Before the establishment of the Madison Council, the Library had few resources to make retrospective acquisitions. With the support of council members, the Library has been able to add rare and long-coveted items to its major collection areas.

In 1993 the Madison Council celebrated the acquisition of the Library's 100 millionth item with a four-year commitment to purchase the John Rubens Smith Collection. This invaluable assemblage documents day-to-day life in Jacksonian America in more than 700 watercolors, drawings and prints. Madison Council member Bud Velde (1917-2002) contributed the Library's 100 million and first item—a 1488 letter from King John II of Portugal to Pope Innocent VIII pledging that any discoveries made by Portugal in Africa, Asia or the New World would be made for the greater glory of the Christian church. This unique manuscript first appeared on the Library's wish list for acquisitions in 1926.

The Madison Council also played a key role in the acquisition of the Leonard Bernstein archives in 1993, by committing funds to digitize the collection. This was the first major collection figuring in the council's acquisition plan to be put on the Library's Web site and one of the first collections of a major musical figure to have significant portions of his papers join the digital age. The enormous Bernstein collection—hundreds of thousands of items—includes most of his creative output: musical sketches and scores; a huge volume of professional records and personal correspondence; photographs and memorabilia.

This self-portait by John Rubens Smith, ca. 1809, is from one of the major collections of Americana at the Library, the purchase of which was funded by the Madison Council.

In 1995 Caroline Ahmanson and Ed Cox established the council's Acquisitions Committee. This committee makes it possible for the Library to make timely purchases to augment its collections on a continuing basis for the first time in its history. The committee designated the collection areas of Americana, performing arts, rare books, cartography and visual arts of particular interest.

Librarian of Congress James Billington and Marian Carson at the celebration marking the acquisition of the Carson Collection in 1996.

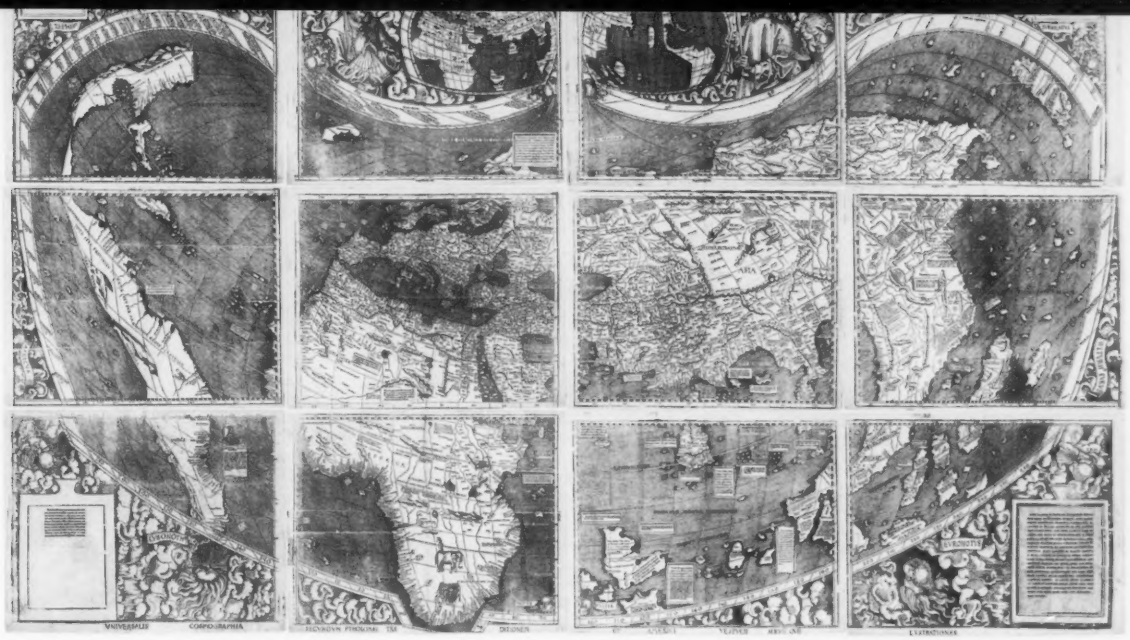
In the area of Americana, the council supported the completion of the acquisition of the Marian S. Carson Collection, which Billington has called "the most important acquisition of Americana by the Library of Congress in the 20th century." Among the nearly 10,000 items in this collection is a rare broadside of the Declaration of Independence, the expenditures ledger for George Washington's troops on the eve of their crossing the Delaware, the earliest photographic portrait made in the United States (from 1839) and an eyewitness account of the departure of the first Pony Express rider, from St. Joseph, Mo., in April 1860. Its acquisition was made possible by Madison Council members David Koch, James and Margaret (1922-1999) Elkins, John Kluge, Charles (1915-2001) and Norma Dana, the Madison Council and Carson herself, under a gift-purchase agreement.

Kenneth Walker began collecting architectural drawings in the early 1960s at a time when this important area of art history was underappreciated and undervalued. As a result, he was able to amass one of the finest and most historically comprehensive private collections of architectural drawings in the world, including works dating from the Renaissance to the present day. Highlights of the Walker Collection include important renderings by John Nash, Frank Lloyd Wright, Le Corbusier and Aldo Rossi, along with sketches by Louis Kahn and Stanford White. Through the generous support of Nancy Glanville Jewel, the Library was able to acquire the Walker Collection and greatly enhance the historical and international scope of its own outstanding architectural drawings collection.

Other important acquisitions include six maps from 1778-1781 by Lafayette's cartographer Michael Capitaine du Chesnoy, an exceedingly gifted cartographer whose work has not previously been represented in the Library's map collections (from Gerry and Marguerite Lenfest); "Atlas Général de la Chine, de la Tartarie Chinoise, et du Tibet" by J.B. d'Anville and J.A. Dezauche, 1790 (from Caroline Ahmanson); a rare exchange of letters dating from 1862 among Stonewall Jackson, Gen. James Shields and Gen. Nathaniel P. Banks (from Alyne Massey); and the first American haggadah, dated 1837 (from Lenier Temerlin and the Madison Council).

Another of the Madison Council's important contributions has been its support of the Library's general collections. Edward and Joyce Miller have established two Charitable Remainder Trusts to benefit the general collections.

Vice Chairman Ed Cox initiated the American Legacy Endowment, which has attracted other major gifts from council members Charles Durham and Nancy Glanville Jewell. Cox's enthu-



Madison Council members played a key role in the purchase of the exceptional 1507 Waldseemüller map.

siasm for the Library's collections is evident from his recent remark: "The Americana collections are the soul of this great institution, and gifts from members of the Madison Council to these collections are a wonderful way of ensuring the Library's continuing growth and success."

Waldseemüller Map

In 2003, with donations from Madison Council members John Hendricks, David Koch and Gerry Lenfest, in addition to a generous gift from Congress, the Library completed the $10 million purchase of the only known copy of the 1507 world map by Martin Waldseemüller. The map, giving this hemisphere the name "America" for the first time, is the keystone of the Library's unparalleled collection of maps and atlases. The map is in pristine condition and resulted from an ambitious project in the early years of the 16th century to update geographic knowledge flowing out of the new discoveries of the late 15th and early 16th centuries. The Library had been trying to acquire it since the early years of the 20th century.

Kislak Collection

In 2004 a major collection of rare books, manuscripts, historic documents, maps and art of the Americas was donated to the Library by the Jay I. Kislak Foundation. The collection contains some of the earliest records of indigenous peoples in North America and superb objects from the discovery, contact and colonial periods, especially in Florida, the Caribbean and Mesoamerica.

Said Billington at the time of the gift: "Madison Council members Jay and Jean Kislak understand the individual collective significance of these objects, as well as their research and cultural value, and they successfully amassed a unique collection that would be impossible to assemble today. The addition of this large collection of more than 4,000 items greatly enriches the extraordinary holdings of the Library of Congress."

Highlights of the Kislak Collection are on view in the Jefferson Building through Sept. 24; and a permanent gallery to showcase its treasures is being designed.

Alan Lomax

The Library announced the acquisition by the Library's American Folklife Center of the Alan Lomax Collection in 2004. This acquisition was made possible by the generous gift of longtime Madison Council members Jon and Lillian Lovelace. The Lomax Collection may well be the largest and most important collection of ethnographic material ever assembled by one person.

"The Meeting of Cortés and Montezuma," from the Conquest of Mexico series, ca. 1660, is part of the collection of Mesoamerican art and artifcacts donated by the Jay I. Kislak Foundation.

David Sharpe

Thomas Jefferson's personal library was re-created through the work of generous Madison Council members.

Alan Lomax was a passionate folklorist and collector who was an uncanny discoverer of folk musical genius. He was able to identify and record many of the most important traditional folk artists who later became American icons: Leadbelly, Muddy Waters, Woody Guthrie, Jelly Roll Morton, Jean Ritchie, Pete Seeger and many others. The collection includes more than 5,000 hours of sound recordings, 400,000 feet of motion picture film, 2,450 videotapes and detailed documentation of masterpieces of blues, bluegrass, gospel, shape note singing, Anglo-American balladry, Spanish flamenco and Italian maritime work songs, as well as countless other traditional genres.

Exhibitions

In the 15 years since its inception, the Madison Council has supported a number of outstanding exhibitions that have paid tribute to other great libraries of the world—and to the individuals who created them, the treasures they contain, the cultural and political worlds that shaped them and the worlds that they influenced in turn. The first of these exhibitions was "Rome Reborn: The Vatican Library and Renaissance Culture," in 1993, which was generously funded by John Kluge. Other contributors to the show and catalog were John Hendricks, Gerry Lenfest, Abe and Julienne Krasnoff, Joe Allbritton, Leo Daly and Bob Galvin.

"Creating French Culture: Treasures of the Bibliothèque Nationale de France" followed in 1995, thanks to special contributions from Buffy Cafritz, Gerry Lenfest, Fred Prince, Raja Sidawi and Leonard and Elaine Silverstein.

The Library's first permanent, rotating, exhibition, "American Treasures of the Library of Congress," opened in 1997 in celebration of the completion of the renovation of the Thomas Jefferson Building and was funded by the Xerox Foundation with the assistance of Madison Council member Paul Allaire, who was chairman and CEO of the Xerox Corp. at the time. It opens with a video clip of a 1965 "Tonight Show" with Groucho Marx telling an incredulous yet polite Johnny Carson that he's been invited to donate his collection of correspondence and memorabilia to the Library of Congress. But there are more raves than chuckles heard while moving through the exhibition itself, which displays, on a rotating basis, some of the Library's rarest and most significant items relating to the nation's past.

"Religion and the Founding of the American Republic," funded by Bud and Jane Smith in 1998, underscored the fact that many of this country's original settlers were intensely religious and came to the United States to escape persecution for their religious beliefs. The exhibition explored the nation's early efforts to define the role of religion in public life.

In celebration of the Library's bicentennial, "Thomas Jefferson" opened in 2000 with a view of life at Monticello. The exhibition featured a letter from Jefferson to his daughter, Martha, outlining his thoughts on the proper education of young women; his crop rotation plan for the estate; and an 1845 photograph of Monticello slave Isaac Jefferson at age 72, lending a sense of the personal dimensions of Jefferson's world.

Through a generous gift from Jerral and Gene Jones, with additional contributions from Jim and Margaret Elkins, Buffy Cafritz and Nancy Brinker, the Library began the effort to duplicate Jefferson's personal library, which was originally sold to Congress in 1815 to rebuild the congressional library burned by the British the previous year. Many of Jefferson's original books were burned in a later fire in the Library of Congress housed in the Capitol building in 1851.

Made possible through a generous grant from Madison Council members Bernard and Audre Rapoport, through the Abby and Emily Rapoport Trust Fund, the "From Haven to Home: 350 Years of Jewish Life in America" exhibition opened in September 2004 and enjoyed an immensely popular run, with Library staff docents leading an unprecedented number of guided tours.

John W. Kluge Center and the Kluge Prize

The council's 10th anniversary celebration in 2000 began with the stunning announcement of Chairman John Kluge's $60 million gift to establish the John W. Kluge Center in the Library of Congress and the John W. Kluge Prize in the Human Sciences. At a special event in the Capitol honoring the Madison Council, Sen. Ted Stevens (R-Alaska) made the formal announcement of the gift, noting that it was the largest monetary benefaction in the history of the Library. Members of the Joint Committee on the Library turned out in force to honor John Kluge and Madison Council members for their magnanimous support over 10 years.

The Kluge Center offers five endowed chairs for top scholars in broad areas such as American law and governance, technology and society, and modern culture. The Kluge Prize in the Human Sciences—a $1 million award—honors lifetime achievement in areas not recognized by the Nobel Prizes, such as history, anthropology, and literary and artistic criticism. (See p.32 of this issue for the latest winners of the Kluge Prize.)

National Book Festival

Beginning in 2001, the Library's annual National Book Festival has been supported by a variety of sources, including the Madison Council. Last year's festival featured more than 70 award-winning authors and drew an estimated 85,000 book lovers to the National Mall. Madison Council members who have pledged extra measures of support to the book festivals include John and Teresa Amend (founders of WorkPlaceUSA, now The Amend Group), C. Michael Armstrong (former chairman and CEO of AT&T), B.F. Saul (chairman and CEO of Chevy Chase Bank), Marie Smith (president of AARP), Glenn Jones (chairman of Jones International Ltd.) and Doug Daft (former chairman and CEO of The Coca-Cola Co.).

Fern Underdue

Librarian James Billington and Madison Council Chairman John Kluge meet with the Library of Congress Leadership Development Program class of 2004.

Leadership Development Program

The Library's Leadership Development Program was launched in 1993 with the generous support of John Kluge to increase the number of minority staff members at the Library of Congress who are prepared to assume leadership positions. During the 12-month program, selected participants engage in an intensive training program to learn more about the operations of the Library, gain exposure to the latest electronic technologies and have the opportunity to design programs and initiatives that serve national and international library needs.

"The Leadership Development Program gave me significant and broad exposure," noted program graduate Adrienne Cannon, who worked with a team of curators to develop the Library's exhibition "The African American Odyssey," which was supported by the Madison Council. "I often wonder whether I would have grown to the extent that I have without this program."

Junior Fellows Program

A prerequisite of sharing information is finding out what one has on hand to begin with. That's where the Junior Fellows Program comes in, the brainchild of Madison Council member Mrs. Jefferson Patterson (1905-2002), photographer, reporter and longtime friend of the Library of Congress. Junior Fellows have been competitively selected from outside the Library to research and help organize special collections in the Library since 1991. The first year the Library chose 12 from among 140 applicants, paying them a monthly stipend to spend part of the summer working in numerous divisions. Before too long, Junior Fellows had discovered an unpublished play script by Booth Tarkington in the Manuscript Division and the manuscript of a pulp fiction story by Dashiell Hammett in the Serial Division. By 1995, when the class had grown to 22 out of an applicant field of 432, the program was listed in the Princeton Review's "America's Top 100 Internships." Among the many Library collections that now bear the fingerprints of Junior Fellows are the Leonard Bernstein papers, the correspondence of the NAACP and Robert Altshuler's sound recordings, acquired through the generosity of John Kluge and Ed Cox.

Publications

Throughout its existence, the Madison Council has funded numerous publications that introduce readers to the history of the Library and the richness of its collections. Thirteen full-color guides to different special collections have become important starting points for scholars as well as popular souvenirs for visitors. Among other books that the council has helped develop are a detailed guide to inscriptions on the walls of the Library's buildings written by John Y. Cole, director of the Library's Center for the Book; and "The Library of Congress: The Art and Architecture of the Thomas Jefferson Building," a richly illustrated 320-page book exploring the history and sumptuous architecture and decoration of the Library's first building.

Motion Picture Initiatives

In 1995 the Madison Council set out to help the nation celebrate the 100th anniversary of film and to raise awareness of the critical need to preserve many of the country's aging classics with a National Film Registry Tour. Fewer than 20 percent of the feature films from the 1920s have survived, and only 50 percent of films made before 1950. Even comparatively recent films suffer from faded color, soundtrack decay and chemical breakdown.

The tour began by showcasing restored prints from the Library's National Film Registry, which was established in 1988. Theaters in Madison, Atlanta, Chicago, Houston, Denver, Detroit, Lexington, Minneapolis and Omaha held special viewings of important American classics on the registry, such as "The Treasure of the Sierra Madre" and "2001: A Space Odyssey." Madison Council member James Earl Jones was on hand as often as possible to introduce the programs. Soon more and more cities and towns were eager to host the tour, and the Madison Council funded the tour from 1995 to 1998.

Madison Council Interns

Supported with a generous $100,000 gift from the Madison Council, the 10-week Summer Internship Program began June 7, 2004, and was advertised on college campuses and the Internet throughout the United States. The Library received more than 190 applications and selected 39 interns. These students had an opportunity to observe the inner life of the Library while working and learning alongside Library staff. In exchange for their experience, training and tutelage, the interns helped several Library divisions advance important projects. The program is continuing in the summer of 2005.

The Library of Congress is the oldest federal cultural institution in the nation and the largest library in the world. Its overall mission and its peerless collections have been greatly enhanced over the past 15 years with the help and support of its private-sector friends on the James Madison Council.

"The ambitious and far-reaching initiatives that the Library has begun with the help of the Madison Council will need our continued commitment in the years ahead," said John Kluge at a recent Madison Council meeting at the Library. "I am convinced that we will meet these challenges—as well as new ones—with a vitality of spirit that will have a lasting impact on the Library of Congress." ◆

This article was prepared by the staff of the Library's Development Office.

Pelikan and Ricoeur Awarded Kluge Prize in Humanities

Historian and Philosopher Share Award for Lifetime Achievement

The $1 million John W. Kluge Prize for Lifetime Achievement in the Human Sciences was awarded to historian Jaroslav Pelikan of New Haven, Conn., and philosopher Paul Ricoeur of Paris, in December 2004.

Librarian of Congress James H. Billington announced the award of the second Kluge Prize on Nov. 29. He presented the shared award during a formal ceremony at the Library of Congress on Dec. 8 in the Coolidge Auditorium of the Thomas Jefferson Building. A webcast of the event can be found on the Library's Web site at **www.loc.gov**.

The Kluge Prize is given for lifetime achievement in the humanities and social sciences—areas of scholarship for which there are no Nobel Prizes. These disciplines include anthropology, criticism in the arts and literature, history, linguistics, philosophy, political science, psychology, religion and sociology. Nominators for the prize were asked to recommend preeminent scholars in any of these or other closely related fields whose work was recognized as outstanding by their peers.

In announcing the award, Billington said: "Jaroslav Pelikan is a historian who deals with the whole of the Christian tradition from the ancient Near East to the present. He began his deep scholarship on Luther, having been brought up in a Lutheran household, and he has moved over time to consider the whole history of church doctrine, both through the Western Roman Catholic Church and the Eastern Orthodox Church. He is concerned with the history and practice of worship in its doctrinal and creedal forms over two millennia.

"Paul Ricoeur is a philosopher who draws on the entire tradition of Western philosophy to explore and explain common problems: What is a self? How is memory used and abused? What is the nature of responsibility? He is a constant questioner—always pressing to understand the nature and limits of what constitutes our humanity."

Billington said, "They demonstrate the rich and complex legacies of humanistic learning and the unremitting effort required to master these resources and make them available to contemporary readers."

Ricoeur's journey of interrogation through a wide variety of contemporary thought and Pelikan's journey through diverse linguistic frameworks and religious traditions represent the lifetime of achievement in the study of humanity that the Kluge Prize seeks to honor.

Through a generous endowment from John W. Kluge, the Library of Congress established the Kluge Center in 2000 to bring together the world's best thinkers to distill wisdom from the Library's rich resources and to stimulate and energize interaction with policymakers in Washington. The Kluge Center houses five senior Kluge Chairs, other senior-level chairs and nearly 25 postdoctoral fellows. For more information about any of the fellowships and programs offered by the center, visit its Web site at **www.loc.gov/kluge/**.

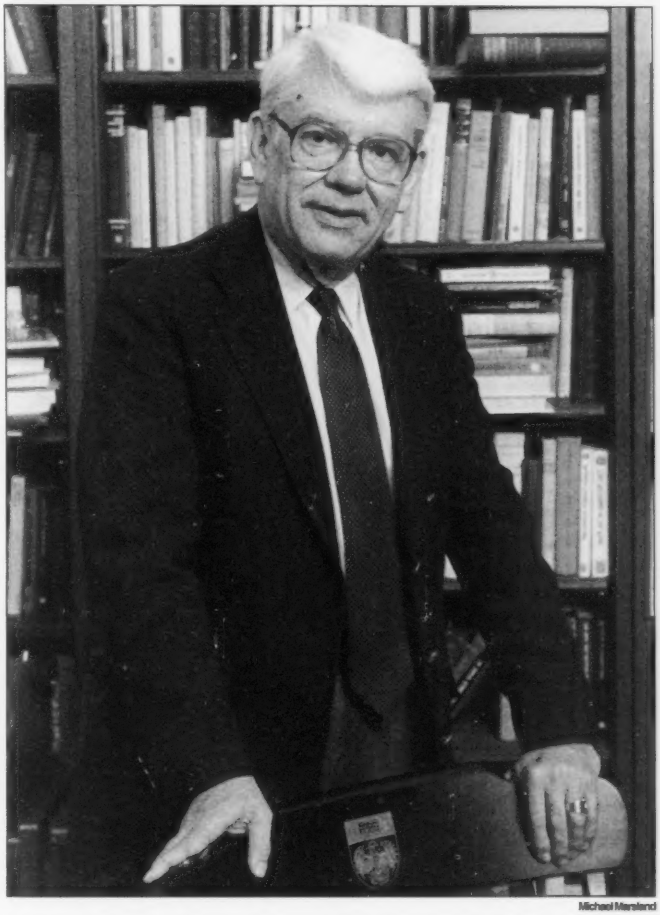
"Jaroslav Pelikan is a historian who deals with the whole of the Christian tradition from the ancient Near East to the present. ...

"Paul Ricoeur is a philosopher who draws on the entire tradition of Western philosophy to explore and explain common problems. ...

"[Both] demonstrate the rich and complex legacies of humanistic learning and the unremitting effort required to master these resources and make them available to contemporary readers."

—James H. Billington
Librarian of Congress

Jaroslav Pelikan



Michael Marsland

Over the past 50 years, Jaroslav Pelikan (right) has made unrivaled contributions to intellectual, cultural and religious history. His major achievements include: his authoritative work on the life and work of Martin Luther, both his own writing on Luther and his painstaking translation of Luther's writings called "Luther's Works," a series of 22 volumes, that Pelikan edited from 1955 to 1971; his original and monumental five-volume "The Christian Tradition: A History of the Development of Doctrine" (1971-1989); and his volumes that gather together the contemporary proliferation of Christian sects, particularly in the Third World, "Credo: Historical and Theological Introduction to Creeds and Confessions of Faith in the Christian Tradition" (1994).

Pelikan's contributions extend even beyond these rigorous academic works. He has illuminated many aspects of both political and religious life through the visual arts, music, literature, textual interpretations and the role of the university. His popular works include "Jesus Through the Centuries" (1985), "Bach Among the Theologians" (1986), "The Idea of the University" (1992) and "Mary Through the Centuries" (1996). "Jesus Through the Centuries" presents rich reproductions of paintings and icons to examine the differing concepts of believers and unbelievers that, in the words of church historian Mark Noll, "added increasing depth to the portrait of Jesus Christ and his significance." Also illustrative of his role as an intellectual statesman, Pelikan's work on "The Bible and the Constitution" (2004) develops cross-century connections and parallels between scriptural interpretation and American constitutional law.

Born in 1923 in Akron, Ohio, Jaroslav Jan Pelikan was the first child to be born in the United States to his Serbian mother. His Slovak father had emigrated at the age of 4 to the United States and, as an adult, returned to Slovakia as a Lutheran minister. His paternal grandfather was Bishop of the Slovak Lutheran Church in America. Young Jaroslav developed an early love of language—learning to use a typewriter at the age of 2—mastering Slovak, Czech, German, English and, in college, Greek, Latin, Serbian, Russian and Hebrew. His intense devotion to scholarship and his rare linguistic abilities led him to edit and translate primary texts from the biblical, classical, medieval, reformation and modern periods and to build bridges between communities in Eastern and Western Europe.

In 1942 at the age of 18, Pelikan graduated summa cum laude from Concordia College in Fort Wayne, Ind., and by 1946 had received both a bachelor of divinity from the Concordia Theological Seminary in St. Louis and a doctorate from the University of Chicago. That same year he married Sylvia Pauline Burica, and they had three children. Pelikan taught at Valparaiso University in Indiana and Concordia Theological Seminary from 1949 to 1953, and at the University of Chicago until 1962. He then began a distinguished career at Yale University and in 1972 was appointed Sterling Professor of History, the highest academic honor at Yale. From 1973 to 1978, he served as dean of the graduate school there.

Pelikan also built bridges from theology to the arts. An early example of this were his essays on Dostoyevsky and Bach in the book "Fools for Christ!" published in 1955. Bach appeared again in a monograph titled "Bach Among the Theologians," and another of Pelikan's favorite characters was the subject of a book titled "Faust the Theologian." A further testimony to Pelikan's stature in bridging theology and the arts was made by the cellist Yo-Yo Ma, who appeared together with Pelikan at "Musical and Theological Reflections on Bach: Yo-Yo Ma and Jaroslav Pelikan in Concert," at the Congregational Church of Stockbridge on Aug. 8, 1992. Ma said that he considered Pelikan to be the scholar that he would want to have been.

As a teacher, Pelikan had a larger-than-life reputation, relating well both to specialized academic and general audiences. His mastery of so much primary literature enabled him to synthesize and interpret lengthy periods of intellectual history. As one of his former students said: "He teaches in a way that makes the listener feel intelligent; one feels that one is fully understanding (or perhaps discovering for oneself) the intricacies of the argument." His lectures were immensely popular at Yale, and his Gifford Lectures, pub-

lished in 1993 under the title "Christianity and Classical Culture," are a cornerstone of his vast contributions.

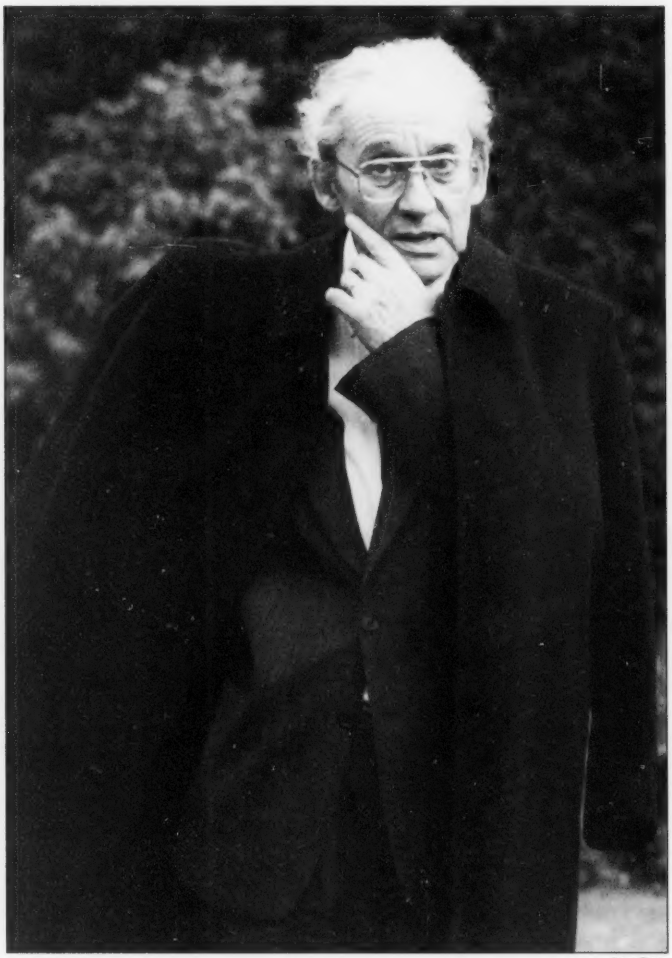
Pelikan was president of the American Academy of Arts and Sciences (1994-97), founding chairman for the Council of Scholars at the Library of Congress (1980-83; 1988-94) and chairman of the board of the American Academy of Political and Social Science. He was a scholar at the Library's Kluge Center for one year, holding the Kluge Chair in Countries and Cultures of the North. At the age of 80, he accepted the position of scholarly director for the "Institutions of Democracy Project" at the Annenberg Foundation.

Pelikan's greatest contribution, "The Christian Tradition: A History and Development of Doctrine," published in five volumes between 1971 and 1989, has surpassed Adolf Harnack's "Dogmengeschichte" (4th edition in 1910) both in breadth and interpretive sensitivity, and it has produced an incomparable historical account of the emergence and development of Christian doctrine in the English language. In that work, he demonstrated that the Christian tradition is expressed in the community's own teaching and worship rather than in what individual theologians wrote.

Pelikan singlehandedly brought the Eastern or Orthodox tradition into the hitherto largely Western story of Christian tradition. The Orthodox tradition (from the Council of Chalcedon in 451 through the fall of Constantinople in 1453 and into its Greek and Russian continuations) had been largely ignored or disparaged by those who saw Byzantine Christianity as a failure of intellectual creativity. In this and other respects, Pelikan recognizes the significance of ignored and unstudied aspects of history.

One scholar noted that Pelikan "provides a supremely effective antidote to the temptation to murder our own past." As reported by U.S. News & World Report (July 26, 1989) and subsequently widely quoted, Pelikan states: "Tradition is the living faith of the dead; traditionalism is the dead faith of the living. Tradition lives in conversation with the past, while remembering where we are and when we are and that it is we who have to decide."

Pelikan's motto, which comes from Goethe's "Faust" is: "What you have received as an inheritance from your fathers, you must possess again in order to make it your own." In commemorating Pelikan's contributions with an honorary doctorate of laws at Harvard University in 1998, the citation aptly reads: "Your vast scholarship has brought us an enriched and broadened knowledge of our culture at the same time it has made you the foremost historian of Christian thought. Your magisterial inquiry into the theological history of Christianity in its Eastern and Western, Catholic and Protestant dimensions has immeasurably enriched our understanding of the range and profundity of the Christian tradition and illuminated the cultures for which that tradition provided religious and intellectual sustenance."



Arturo Patten

Paul Ricoeur

Paul Ricoeur (above) is a philosopher who believes in the duty to explain and to comprehend, to understand questions such as: "What makes us human"? He insists on the centrality of interpretation for humanistic learning. Arguing against both the materialist and the idealist positions, he stresses active creative thought and its roles in memory, narrative, history, law, culture and belief.

He rehabilitates the Western humanistic tradition as an interconnected fabric of meaning. In Ricoeur's own words, his insights "have to be painfully won on the field of battle of a reflection carried to its limits."

Now aged 91, Ricoeur purposefully questions in order to understand. Drawing upon both English-language analytical philosophy and 19th and 20th century European philosophy, Ricoeur presses for intelligible discourse—for language that illuminates meaning and furthers explanation and understanding. For example, how is it meaningful to assert simultaneously that "I am a different person than I was 40 years ago" and yet "I am the same person"? "In what ways different and in what ways the same"? "What is the nature of personal identity"?

Ricoeur often conducts his exploration through the interrogation of the work of others through discussions, seminars or colloquia. He engages an extraordinary range of philosophers, writers, historians and legal theorists. In the case of those who have died, he explicates and interprets and extends their work, always explaining the links between imaginative language, including narrative and symbolic language, and reality as one lives it.

"I believe in the efficacy of reflection," he has said, "because I believe that man's greatness lies in the dialectic of work and the spoken word. Saying and doing, signifying and making, are intermingled to such an extent that it is impossible to set up a lasting and deep opposition between 'theoria' and 'praxis.' The word is my kingdom and I am not ashamed of it."

According to Ricoeur, language is crucial—in the narrative of the historian, in the decision of the judge, in the imaginative creations of the great novelists—because "man is language." "Through the capacity of language to create and re-create, we discover reality itself in the process of being created … Language in the making creates reality in the making." We create our sense of self through language; it is our work, our promise, which ensures our identity through time, although the physical self may change significantly.

Ricoeur explores polarities, issues where interpretive positions are at odds with each other, in order to "restore a complex unity." His refusal to let the polarities stand as the end of the matter demonstrates the importance of continual effort, the affirmation of humanistic inquiry: "to explain more in order to understand better." For instance, he explains the act of judging as "the fragile equilibrium between two elements of sharing."

Explaining further, Ricoeur says: "It is the just distance between partners who confront one another, too closely in cases of conflict and too distantly in those of ignorance, hate and scorn, that sums up rather well, I believe, the two aspects of the act of judging. On the one hand, to decide, to put an end to uncertainty, to separate the parties; on the other, to make each party recognize the share the other has in the same society, thanks to which the winner and the loser of any trial can be said to have their fair share in that model of cooperation that is society."

Paul Ricoeur was born in 1913 in Valence, a small city south of Lyons. His mother died when he was 7 months old, and his father was killed in 1915 in the Battle of Marne. Ricoeur and his older sister, his only sibling, were raised by paternal grandparents who were strict Protestants. His sister, always in frail health, died in 1932 of tuberculosis at the age of 22.

Ricoeur married Simone Lejas, a close friend of his sister, and they had five children. Having done obligatory military service in 1935-36, Ricoeur was mobilized in September 1939. The next year he was captured by the Germans and spent the remainder of the war as a prisoner in Pomerania. During these five years he helped create a camp "university" and worked out some of his basic philosophic ideas.

Ricoeur studied philosophy, first at the lycée in Rennes with Roland Dalbiez, a neo-Thomist who published on psychoanalysis, and then at the University of Rennes. He received a Licence-ès-Lettres in 1933. In 1934 he enrolled at the Sorbonne to study for the "agrégation." Once in Paris he began to attend the Friday gatherings held by the philosopher Gabriel Marcel, who introduced him to the philosopher Edmund Husserl. Having passed the "agrégation," Ricoeur became a professor of philosophy at the lycée in Colmar in Alsace. From 1935 to 1940, he began his prolific career as an author, arguing mostly for Christian socialism and pacifism. As the war approached, he became active in the SFIO (Section Française de l'Internationale Ouvrière) and pacifist movements under the influence of André Philip, a Protestant socialist intellectual.

In 1945 Ricoeur began his teaching career at the international Protestant College Cevenol (where he met American Quakers, who invited him to Haverford College 10 years later) and moved in 1948 to the University of Strasbourg. In 1956 he was appointed to the chair of general philosophy at the Sorbonne.

For the next decade Ricoeur wrote continuously as a professional philosopher ("Fallible Man," "The Symbolism of Evil," and "Freud and Philosophy: An Essay on Interpretation.") He was also an activist, both against the French war in Algeria and as a reformer of the French university system. In 1967 he left the Sorbonne to assume the deanship of the new experimental university at Nanterre. Student and community disruption and unrest forced him to resign in 1969. He then taught for two years at Louvain in Belgium before moving to the United States, first to Yale and then to the University of Chicago. There he succeeded Paul Tillich as the John Nuveen Chair in the Divinity School and was jointly appointed to the Department of Philosophy and the Committee on Social Thought.

Ricoeur remained at the University of Chicago until 1991, writing during those years a number of key books: "The Living Metaphor" (1975); "Time and Narrative" (three volumes, 1983-1985); and "Oneself as Another" (1990), drawing upon the Gifford Lectures he delivered in 1986. Upon his return to France in 1991, Ricoeur has continued to write crucial studies extending his concerns into new fields: justice and law ("The Just," 1995); neuroscience ("What Makes Us Think," 1998); and a return to the study of time ("On Memory, History, and Forgetting," 2000).

As a younger colleague commented: "Ricoeur's profound insight is that a human being is a fallible yet capable creature always aiming at wholeness, a completion, never attainable in time. … Our lot is to be an incomplete project. More exactly, human existence is always open both to the ever-present possibility of death and yet in imagination and hope to a horizon of meaning that exceeds finitude and death."

Ricoeur's continuing reflection across the disciplines of the humanities and social sciences at a time of proliferating diversity of religious and cultural forms has rejuvenated philosophical discourse for the unending work of interpreting. "What do we mean by our use of language? What are the ethical consequences of the ways we conceive of ourselves and others?" This continuing examination of differing ways of thinking, which Ricoeur still undertakes "with the humility necessary to the pursuit of truth," is honored by the award of the Kluge Prize. ◆

Saving the Silver Screen

25 Films Added to National Film Registry

Librarian of Congress James H. Billington announced his annual selection of 25 motion pictures to be added to the National Film Registry in December 2004. This group of titles brings the total number of films placed on the registry since its creation in 1988 to 400.

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 "culturally, historically or aesthetically" significant motion pictures to the registry. The list is designed to reflect the full breadth and diversity of America's film heritage, thus increasing public awareness of the richness of American cinema and the need for its preservation. In making the announcement, the Librarian said, "Our film heritage is America's living past. It celebrates the creativity and inventiveness of diverse communities and our nation as a whole. By preserving American films, we safeguard a significant element of our cultural history."

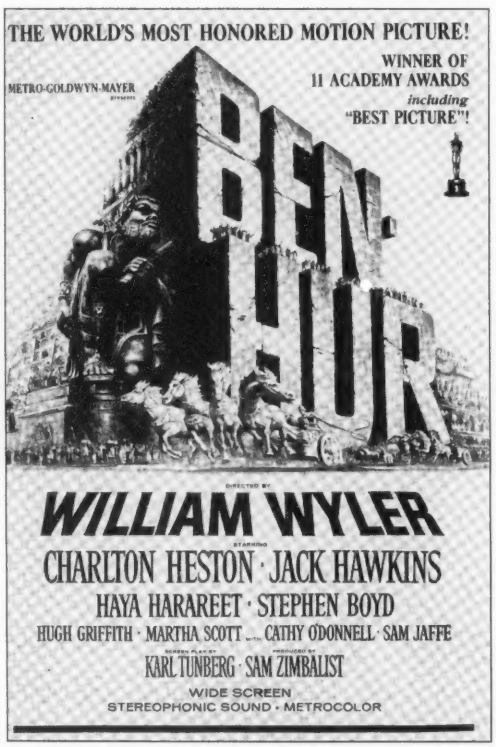
This year's selections span the years 1909 to 1993 and encompass films ranging from Hollywood classics to lesser-known, but still vital, works. The films named this year are listed below in alphabetical order:

• "**Ben-Hur**" (1959). One of America cinema's most famous spectacles, this tale of what some have called "Christ and a horse-race" won a still-record 11 Oscars. Stuntman legend Yakima Canutt staged the landmark chariot scene.

• "**The Blue Bird**" (1918). Maurice Tourneur's beautiful expressionist adaptation of Maurice Maeterlink's play remains one of the most aesthetically pleasing films ever made. It is an enchanting, sumptuous and perfectly composed pictorial entrance into a fantasy world, whose lesson is not to overlook the beauty of what is close and familiar.

• "**A Bronx Morning**" (1931). Part documentary and part avant-garde, this renowned city symphony was filmed by Jay Leyda when he was 21 and features sensational and stylish use of European filmmaking styles. The images movingly show the resilience of people persevering with style and enthusiasm during the early years of the depression. "A Bronx Morning" won Leyda a scholarship to study with the renowned Soviet filmmaker Sergei Eisenstein.

• "**Clash of the Wolves**" (1925). In one of the greatest stories in film history, German shepherd Rin-Tin-Tin (Rinty) was rescued from a German trench during World War I by American soldier Lee Duncan, who trained the dog and took him to Hollywood. Rinty quickly became one of the biggest stars of 1920s Hollywood, reportedly saving Warner Bros. studio from bankruptcy. In "Clash of the Wolves" resourceful Rinty ingeniously rescues the good guys while foiling the crooks.



• "**The Court Jester**" (1956). In this delightful adventure parody, comedian Danny Kaye plays a peasant leader who restores the rightful heir to the throne of England once he learns that "the pellet with the poison is in the flagon with the dragon (not the chalice from the palace); the vessel with the pestle has the brew that is true."

• "**D.O.A.**" (1950). This film noir tells the story of a man who has been poisoned and tries to find his killer during his remaining few days. The dialogue is memorable, as in this scene between the victim and a police officer: "I want to report a murder./Sit down. When was this murder committed?/San Francisco, last night./Who was murdered? I was."

• "**Daughters of the Dust**" (1991). This is the first feature-length film by an African American woman to receive a wide theatrical release. Julie Dash eschews traditional forms of film narrative for a poetic, impressionistic collage of gorgeous colors, music and imagery in telling the story of three generations of African Americans who meet on the Gullah South Carolina Sea Island in 1902.

• "**Duck and Cover**" (1951). This landmark civil defense film was seen by millions of schoolchildren in the 1950s. As explained by Bert the Turtle, to survive an atomic attack you must "duck and cover."

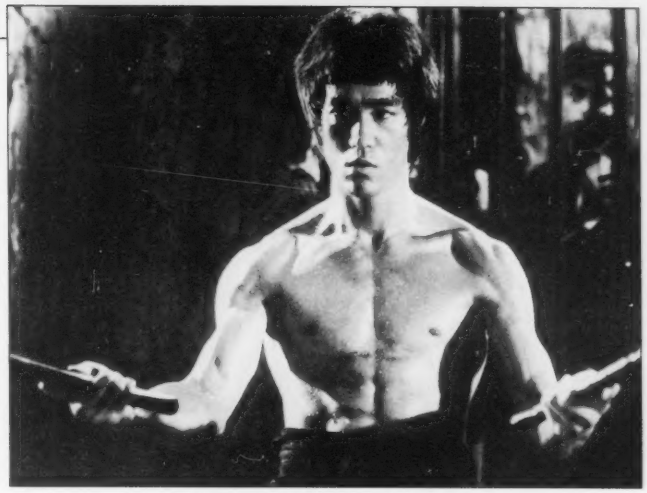
• "**Empire**" (1964). Controversial since the day of its release in 1964, Andy Warhol's grueling, eight-hour, one-shot stationary camera take of the Empire State Building shakes the conventions of cinema by redefining concepts of perception, action and cinematic time. The film features a continuous presence broken into separate pieces of time by 100-foot rolls of film and light flashes. Hailed as a mas-

terpiece by some and a vapid exercise by others, "Empire" continues to produce comment, bewilderment and amazement.

- "**Enter the Dragon**" (1973). Martial arts legend Bruce Lee burst onto the American scene with this pulsating action flick, which climaxes with the dazzling "Hall of Mirrors" sequence. Although Lee died unexpectedly shortly before the film's release, "Enter the Dragon" became a huge hit and garnered legendary status for Lee.
- "**Eraserhead**" (1978). A visually stunning portrayal of a man facing fatherhood in a nightmarish industrial world, David Lynch's first feature-length film introduced American audiences to his unique, surrealistic style of sparse dialogue, unsettling characters, horrific imagery and a paradoxically abstract narrative. "Eraserhead" secured Lynch's place as a hero for fans craving unorthodox filmmaking.
- "**Garlic Is As Good As Ten Mothers**" (1980). Les Blank's hilarious and affectionate homage to "The Stinking Rose" delights slightly wacky devotees; in their minds, garlic is the benevolent dictator of pungent herbs, always enhancing food rather than dominating it. Gastronomic, zestful and memorable, the film often is screened in "AromaRound" with a pot of garlic butter boiling at the back of the theater.
- "**Going My Way**" (1944). This sentimental film favorite features Bing Crosby as a kindhearted Roman Catholic priest whose upbeat, infectious personality, musical gifts and acts of compassion rejuvenate his congregation and leave the community "swinging on a star."
- "**Jailhouse Rock**" (1957). This film showcasing Elvis Presley is in the ultimate rebel mode. The edginess reflected in the movie was toned down in the singer's later film appearances.

"**Kannapolis, NC**" (1941). This example of a "town portrait" was chosen to honor itinerant filmmakers who made films of ordinary people on typical days during the 1930s and 1940s. They showcased this footage (in return for a portion of the receipts) at local cinemas prior to the screening of Hollywood feature films. The surviving footage of the towns and their people often became the sole record of these areas. H. Lee Waters, who made movies in 117 towns across North Carolina, South Carolina, Virginia and Tennessee, filmed all of Kannapolis' separate communities, slyly making sure to include lots of shots of children to attract the entire family to the theaters.

- "**Lady Helen's Escapade**" (1909). This sprightly short comedy stars actress Florence Lawrence ("The Biograph Girl"), who became the first true star in American cinema through a combination of natural charm and canny publicity. She was the first actor or actress to receive billing in film credits, a break from the anonymity that actors and actresses had labored under until that point.
- "**The Nutty Professor**" (1963). This is considered comic genius Jerry Lewis' greatest film.

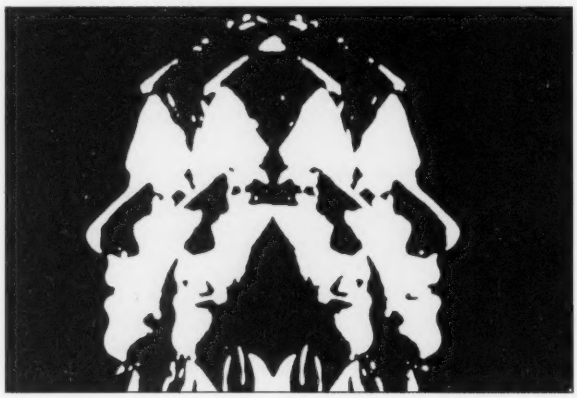


"Enter the Dragon" (1973)

"Going My Way" (1944)

"Kannapolis, NC" (1941)

• "**OffOn**" (1968). This landmark work from California filmmaker Scott Bartlett is the first avant-garde work to fully marry video with film. The film combines masterful usage of optical printing, superimposed images, color saturation and hand-dying of the filmstrip to make abstractions from natural images.



"OffOn" (1968)

• "**Popeye the Sailor Meets Sindbad the Sailor**" (1936). Wildly popular during the 1930s, Popeye's impact was matched only by Mickey Mouse, his chief rival for cartoon supremacy. This classic by renowned animators Max and Dave Fleischer features lush three-dimensional sets and Technicolor, and it was twice the length of normal eight-minute cartoons.

• "**Pups Is Pups**" (1930). One of the finest comedy shorts from the Our Gang series, which enchanted audiences from 1922 to 1944. In this film, the gang systematically wreaks havoc at a fancy pet show when they bring in their own pet mice, pigs, goats and toads.

• "**Schindler's List**" (1993). This haunting, dramatic film stars Liam Neeson (as the title character Oskar Schindler), who saves 1,100 Jews from the Nazi death camps but still agonizes over the "one more" he will not be able to rescue.

• "**Seven Brides for Seven Brothers**" (1954). One of the definitive and memorable 1950s Technicolor musicals, it is particularly renowned for its Michael Kidd-choreographed acrobatic dancing during a barn-raising and countless other jaw-dropping scenes. Effervescent, foot-stomping Americana.

• "**Swing Time**" (1936). This legendary Ginger Rogers and Fred Astaire musical features magical dancing set to six wonderful Jerome Kern tunes, including "Never Gonna Dance," "A Fine Romance" and "The Way You Look Tonight."

• "**There It Is**" (1928). One of the increasingly famous Charley Bowers surrealist shorts, this film combines live action with stop-motion object animation in settings where the usual rules do not apply. This spoof on Scotland Yard investigations features the adorable animated bug MacGregor.

• "**Unforgiven**" (1992). Clint Eastwood cut his acting teeth starring in the flamboyantly entertaining Sergio Leone spaghetti Westerns, which provided a memorable view of the American West. In this 1992 revisionist Western (a beautiful homage to earlier mature classic Westerns such as "Shane"), Eastwood as director takes us on his own elegiac film reflection on Western mythology, morality, violence and reality versus reputation.

"There It Is" (1928)

Billington chose this year's selections after evaluating nearly 1,000 titles nominated by the public and conducting intensive discussions with the Library's Motion Picture Division staff and the members of the National Film Preservation Board. The board also advises the Librarian on national film preservation policy.

"The films we choose are not necessarily the 'best' American films ever made or the most famous, but they are films that continue to have cultural, historical or aesthetic significance—and in many cases represent countless other films also deserving of recognition," Billington said. "The selection of a film, I stress, is not an endorsement of its ideology or content, but rather a recognition of the film's importance to American film and cultural history and to history in general. The Film Registry stands among the finest summations of American cinema's wondrous first century."

This key component of American cultural history, however, remains a legacy with much already lost or in peril. As Billington explained: "In spite of the heroic efforts of archives, the motion picture industry and others, America's film heritage, by any measure, is an endangered species. Fifty percent of the films produced before 1950 and 80 to 90 percent made before 1920 have disappeared forever. Sadly, our enthusiasm for watching films has proved far greater than our commitment to preserving them. And, ominously, more films are lost each year—through the ravages of nitrate deterioration, color-fading and the recently discovered 'vinegar syndrome,' which threatens the acetate-based [safety] film stock on which the vast majority of motion pictures, past and present, have been reproduced."

For each title named to the registry, the Library of Congress works to ensure that the film is preserved for all time, either through the Library's massive motion picture preservation program or through collaborative ventures with other archives, motion picture studios and independent filmmakers. The Library of Congress contains the largest collections of film and television in the world, from the earliest surviving copyrighted motion picture to the latest feature releases. For more information, consult the National Film Preservation Board Web site at **www.loc.gov/film/**. ◆

Ending a 25-Year Silence

Library Signs Agreement with National Library of Iran

Librarian of Congress James H. Billington and Mohammad Kazem Mousavi Bojnourdi, director of the National Library and Archives of the Islamic Republic of Iran, signed a Memorandum of Understanding on Nov. 4 during Billington's visit to Iran. (See box below for the full text of the agreement.)

"I was impressed by the dedication and professionalism of Dr. Bojnourdi and his colleagues, whom I met on my brief trip to Iran three weeks ago," said Billington. "The trip was purely cultural in nature and designed to discuss exchanges of materials," he added.

"The agreement we signed," said Billington, "will help to fill a 25-year gap in the Library's collection of materials published in Persian and other languages of Iran—a move that will benefit not only the Congress but also scholars of the Middle East. The agreement will also permit the two libraries to exchange mutually beneficial information in the areas of library science and preservation.

"I am hopeful that in the not too distant future, Dr. Bojnourdi will be able to visit the Library of Congress in Washington so that we may be able to reciprocate the excellent hospitality he showed us during our visit to Tehran."

At the National Archives in Tehran, Mary-Jane Deeb (left), head of the Library's Near East Section; Kianoush Kiani-Haftlang, director of the National Archives (Iran); and Librarian and Mrs. James Billington examine a 19th century wedding contract.

Library of Congress Overseas Offices

The Library of Congress has maintained offices abroad since 1962 to acquire, catalog, preserve and distribute library and research materials from countries where such materials are essentially unavailable through conventional acquisitions methods such as book dealers. The Library currently has six regional offices—in New Delhi, Cairo, Rio de Janeiro, Jakarta, Nairobi and Islamabad—whose collective acquisitions efforts cover more than 60 countries. Iran has not been a participant in this program, which benefits other libraries and research institutions across the United States as well as the Library of Congress, since the Islamic Revolution of 1978-1979.

More information on the Library's acquisitions from around the world under this program can be found on the Web at **www.loc.gov/acq/ovop/.**

Efforts to reach out to major national libraries around the world—to build collaborative initiatives to acquire and share digital collections—has been one of Billington's priorities as Librarian of Congress. Starting in 1999 with a partnership with the Russian State Library and the National Library of Russia, the program has led to what is now called the Global Gateway Web site, which can be accessed from the Library's home page at **www.loc.gov**. In addition to Russia, the site includes partnerships with the National Library of Spain, the National Library of Brazil and the National Library of the Netherlands. ◆

Deeb and Billington surrounded by librarians and books in the old building of the National Library

MEMORANDUM of UNDERSTANDING: LIBRARY of CONGRESS (USA) and the NATIONAL LIBRARY and ARCHIVES (Iran)

This memorandum of understanding dated November 4th, 2004, is between the Library of Congress (LOC) of the United States of America, and the National Library and Archives of the Islamic Republic of Iran.

The two parties agree that they shall, subject to all applicable laws:

a) introduce to each other their organizations, activities, publications and products

b) exchange books, periodicals, bibliographical materials and other exchangeable library resources

c) exchange information about research on common professional subjects in library and information science and documentation

d) cooperate in the preservation of old written materials by the exchange of information about preservation techniques

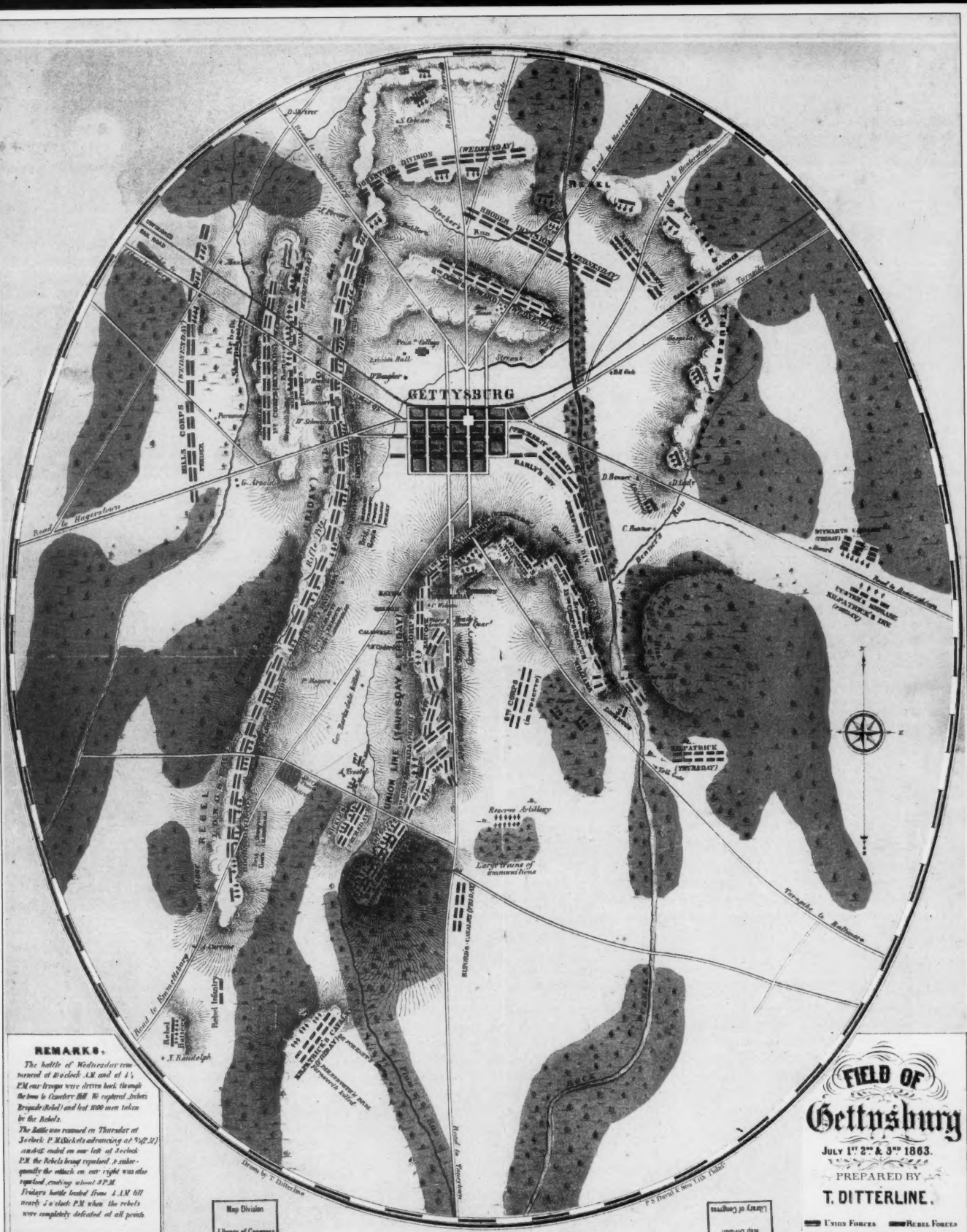
e) explore the possibility of inviting each other to participate in exhibitions and fairs and in cultural programs including films and music

f) inform one another about professional practices and techniques of library science in their respective countries

g) explore the range of cultural possibilities for the future during a return visit by the Director of the National Library and Archives of the I.R. of Iran to the Library of Congress

It is agreed that the National Library and Archives of the I.R. of Iran will obtain clearances from the LOC's Public Affairs Officer prior to using LOC's logo(s) or the name "Library of Congress" or other Library trademarks or trade names. This applies to all uses on the web, in print or in any other media. It is also agreed that the Library of Congress will obtain the same clearances from the National Library and Archives of I.R. of Iran.

Either party may terminate this agreement at any time.



REMARKS.

The battle of Wednesday commenced at 8o'clock A.M. and at 4½ P.M. our troops were driven back through the town to Cemetery Hill. We captured Archers Brigade (Rebel) and lost 1000 men taken by the Rebels.

The Battle was resumed on Thursday at 3 o'clock P.M. Sickels advancing at 6½ P.M. and at ended on our left at 8o'clock P.M. the Rebels being repulsed & subsequently the attack on our right was also repulsed, ending about 9 P.M.

Friday's battle lasted from 4 A.M. till nearly 5 o'clock P.M. when the rebels were completely defeated at all points.

Drawn by T. Ditterline

P.S. Duval & Sons Lith. Phila.

Map Division
Library of Congress

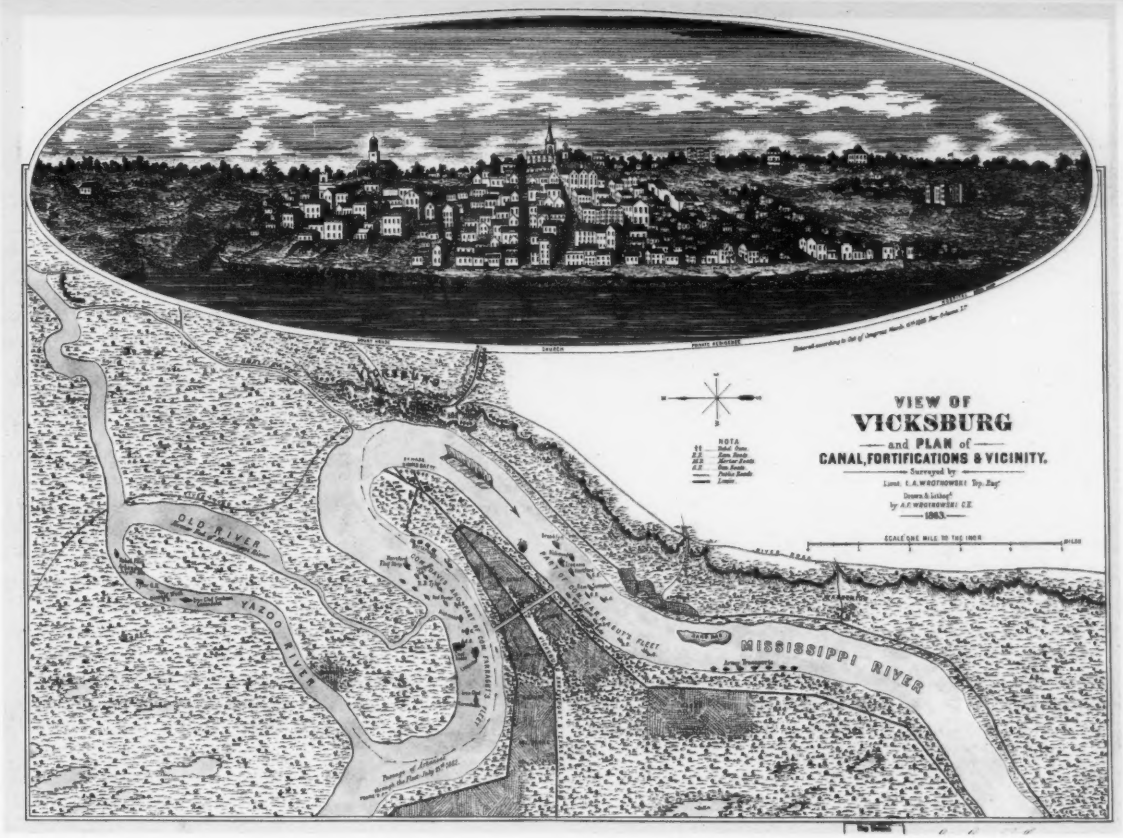
FIELD OF Gettysburg

JULY 1st 2nd & 3rd 1863.

PREPARED BY

T. DITTERLINE.

UNION FORCES — REBEL FORCES



Maps of Conflict Online

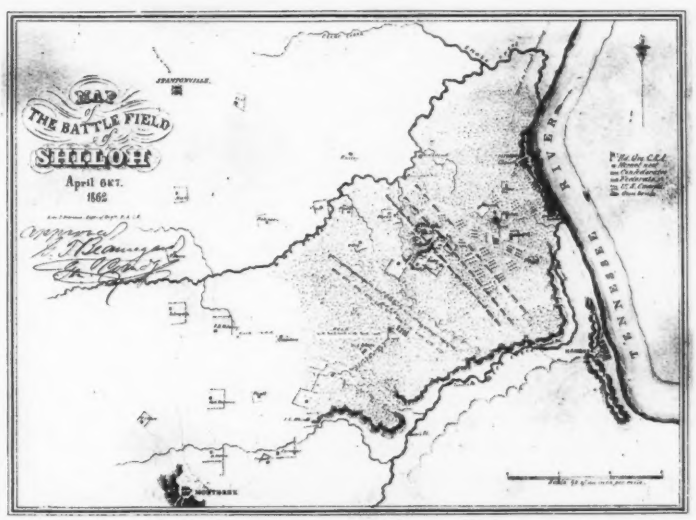
Library in Civil War Project with Two Virginia Libraries

The Library of Congress has begun a cooperative project with two Virginia libraries to make a major digital collection of Civil War cartographic materials available on the Library's Web site.

When it is completed, the collective presentation will consist of 2,240 maps and charts and 76 atlases from the Library's Geography and Map Division collection; 200 maps from the Library of Virginia; and 400 items from the Virginia Historical Society.

More than half of the two Virginia institutions' contributions are now available at **http://memory.loc.gov/ammem/collections/civil_war_maps/**, and the remainder of their materials are expected to be mounted by April. All the maps listed in the bibliography "Civil War Maps: An Annotated List of Maps and Atlases in the Library of Congress," compiled by Richard W. Stephenson in 1989, are already accessible online.

By combining their resources online, the three institutions have increased the value of their individual holdings by allowing



Civil War maps online include (opposite), Theodore Ditterline's 1863 illustration of the field at the battle of Gettysburg. Top, a view of Vicksburg drawn close to the time of the battle in 1863 by Lt. L.A. Wrotnowski. Above, an 1862 map of the battlefield at Shiloh by Léon J. Frémaux

enthusiasts, students and scholars easy access to a rich collection of Civil War cartographic items that can be studied and compared by exploring a single Web site.

Library of Congress Holdings

Materials from the Geography and Map Division of the Library of Congress include some 2,240 Civil War maps and charts, as well as 76 atlases and sketchbooks that are cited in Stephenson's bibliography. They depict battles and engagements, troop positions and movements, and fortifications.

Also included on the site are reconnaissance maps, sketch maps, coastal charts and theater-of-war maps. The vast majority of the maps were prepared by federal forces or commercial firms in the North, but there are also a substantial number by Confederate military authorities and a few by Southern publishers.

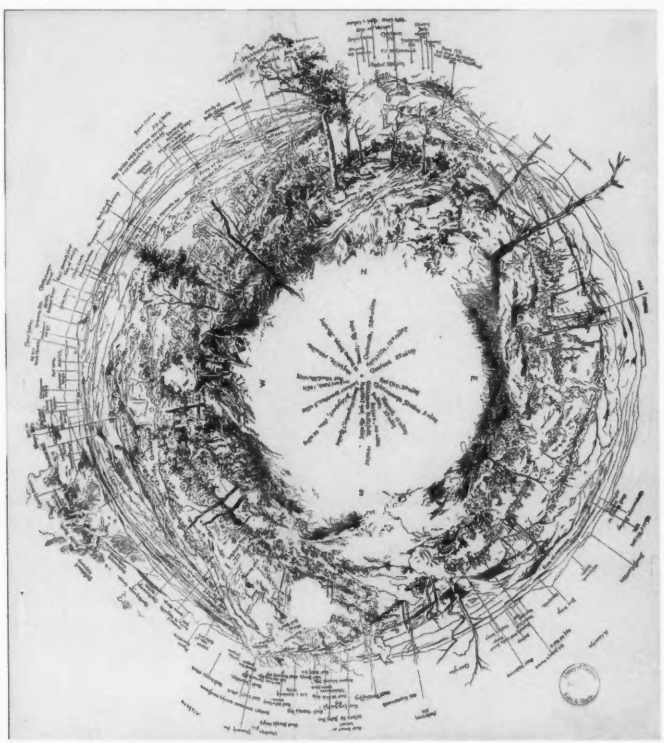
Virginia Historical Society Holdings

The Virginia Historical Society's 400 items to be mounted on the new Civil War site will include detailed maps that officers of the Confederate Army's Engineer Corps created of counties and regions within Virginia (the so-called "Jeremy Gilmer" maps, named for the commanding officer of that unit). These manuscript maps are distinctive in that they detail not only roads, bridges, waterways and major buildings, but they also identify farms and plantations by owners' surnames.

Another set of images from the society is drawn from the multivolume diary and scrapbook of Robert K. Sneden, a private who served as a mapmaker with the Army of the Potomac.

continued on page 43

The collection includes both the traditional and the unique. Above, another view of the Gettysburg battlefield, also from 1863, by John B. Bachelder, inscribed by Union General G.G. Meade with the following: "I am perfectly satisfied with the accuracy with which the topography is delineated and the position of the troops laid down." Below, an unusual "fisheye" panorama of the 1863 battle of Chattanooga



The Joy of Research

Historian Anthony Pitch Delivers Austin Memorial Lecture

By REBECCA GATES-COON

Award-winning author and local historian Anthony Pitch described the delights of research at the Library of Congress during his delivery of the Library's 2004 Judith P. Austin Memorial Lecture on Nov. 9, 2004.

Pitch's infectious enthusiasm for the primary source materials so vital to the study of local history—letters, diaries, records of meetings, contemporary news reports and other items—both instructed and entertained his standing-room-only audience.

The Humanities and Social Sciences Division (HSS) of the Library inaugurated the Austin Memorial Lecture series in 1999 as a tribute to Judith Austin, who was the head of the Local History and Genealogy Reading Room for many years. Austin's 20 years of Library service included her May 1996 appointment as head of the Main Reading Room. She died on Aug. 2, 1997. Attending the Nov. 9 lecture were her daughters, Sara Austin and Jennifer Austin Luna.

Pitch began his lecture with a generous tribute to the essential work of archivists, curators and librarians, who serve as gatekeepers and guides to the riches of evidence from the past. His reverence for primary source materials was evident as he described a "breathtaking moment" in the Library's Rare Book and Special Collections Division when, with gloved hands, he held a book that had been taken from the U.S. Capitol as a souvenir by the British Admiral George Cockburn just as British troops were setting fire to the building.

Pitch regaled his listeners with tales of serendipitous discovery: a random note penned on the back of a document, which was missed by more hurried researchers; an important letter inadvertently stored in an unrelated bundle of documents; an unexpected bonanza of new stories about historical figures found in a writer's memoirs.

Pitch gave several examples from the work on his book "The Burning of Washington: The British Invasion of 1814," published in 1998 by the Naval Institute Press in Annapolis and chosen as a History Book Club selection. Pitch demonstrated his knack for bringing events of the past to life and, in the process, made a strong case for expanded publication of the primary source materials of American history.

Pitch expressed sympathy for researchers of future years who may find themselves relying on an unsightly mass of printed e-mail messages rather than the handwritten letters and journals that can yield wonderful insights about their authors. Gone will be the idiosyncratic handwriting and intriguing marginalia, Pitch noted. Gone, too, will be the extraneous but telling inclusions that researchers encounter in archival files, such as calling cards, invitations or receipts for purchases, that make working in archives and manuscript repositories such an adventure. Pitch expressed concern that the sense of immediacy—that tangible link between the researcher and his subject—could be lost.

Pitch concluded his lecture by describing his current research project, a book titled "They Have Killed Papa Dead! The Assassination of Abraham Lincoln," which he described as "another book about Lincoln's assassination." To judge from the audience's lively interest in unresolved questions concerning Lincoln's assassination, Pitch's newest project will also be well received by history enthusiasts.

Pitch is the author of a number of books, including biographies, travel handbooks and anecdotal guides to the U.S. Congress. He is an acclaimed speaker and tour guide for local history groups and history buffs who are intrigued by the foibles, coincidences and quotidian circumstances that shape great events in history. An earlier career in journalism took Pitch to England, Africa and Israel and included work as an Associated Press broadcast editor for Pennsylvania and senior writer for the books division of U.S. News & World Report. He lives in Potomac, Md. ◆

Rebecca Gates-Coon is a reference librarian in the Humanities and Social Sciences Division.

Maps
continued from page 42

Recently acquired by the society after having been locked in a bank vault for decades, the Sneden images provide a unique window on the war in Virginia from a Union perspective. They consist primarily of battle plans and details of fortifications both in Virginia and elsewhere.

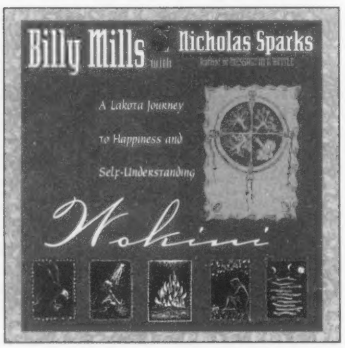
The few remaining images in the society's digital collection come from the letters of individual soldiers, which are part of the society's manuscript holdings. More information about the Virginia Historical Society can be found at **www.vahistorical.org/**.

The Library of Virginia

The Library of Virginia's map collection includes about 200 maps relating to the Civil War, which will become part of this new online site. Among these are maps that accompanied reports to the governor of Virginia, Confederate imprints, a variety of printed and manuscript maps of areas in Virginia and a small group of field maps of southwestern Virginia, which were found in books that belonged to Confederate Gen. William W. Loring. For more information on the Library of Virginia, go to its Web site at **www.lva.lib.va.us/** ◆

'Find Your Dream'

Olympian Billy Mills Imparts Native American Wisdom



By AUDREY FISCHER

With the enthusiasm of a preacher and sportscaster, Olympic gold medalist Billy Mills recently delivered an inspirational keynote address to mark the opening of the Library's celebration of American Indian Heritage Month. Forty years ago at the 1964 Olympic games in Tokyo, Mills became the first—and remains the only—American to win the 10,000-meter run.

"I felt as if I had wings on my feet," said Mills, whose stunning upset is considered one of the greatest moments in 20th century Olympic history.

"It was electrifying," said Mills. "But the lessons I learned from sports were about values."

Thus began Mills' "values-based concept of self-empowerment," which he continues to preach to the Native American community and to others who are marginalized by society.

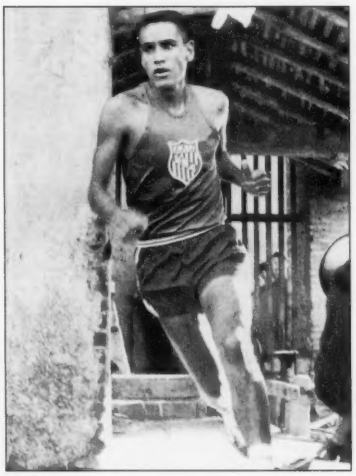
As a child growing up on a reservation in Pine Ridge, S.D., Mills was at times consumed by anger, hate and jealousy.

"You have broken wings," his father observed. "Find your dream, for only values and virtues can heal you."

Specifically, Mill was instructed to live his life as a warrior, displaying the virtues of bravery, fortitude, wisdom and generosity.

Mills took the message to heart, but along the way he has had to challenge the perceptions, or misconceptions, about the Native American community.

"Perception is the greatest challenge we face in a changing world," said Mills. "Native Americans are thought of as either dying from alcoholism or getting wealthy from gaming casinos."



For more than four decades since his Olympic victory, Mills has been referred to as "that Indian guy."

"I'm 66 years old and I still don't have a name," he said.

And there were many other indignities he suffered, such as being banished from team photographs at the University of Kansas, where he was a national champion, and being barred from joining a fraternity there.

All this put him dangerously close to giving up on himself—and even on life—but his Native American values served to strengthen him. Not only has he lived his life as a warrior, but he has also been designated a warrior by the Lakota Nation, in which he is a highly regarded elder.

Having raised millions of dollars for his community, Mills has demonstrated the value of generosity and the power of giving.

"I believe in self-respect with accountability," said Mills. By "accountability," Mills means "empowering others."

"We should dream our dreams, not only to benefit ourselves but for the betterment of humanity," said Mills. Above all, believes Mills, diversity should be celebrated .

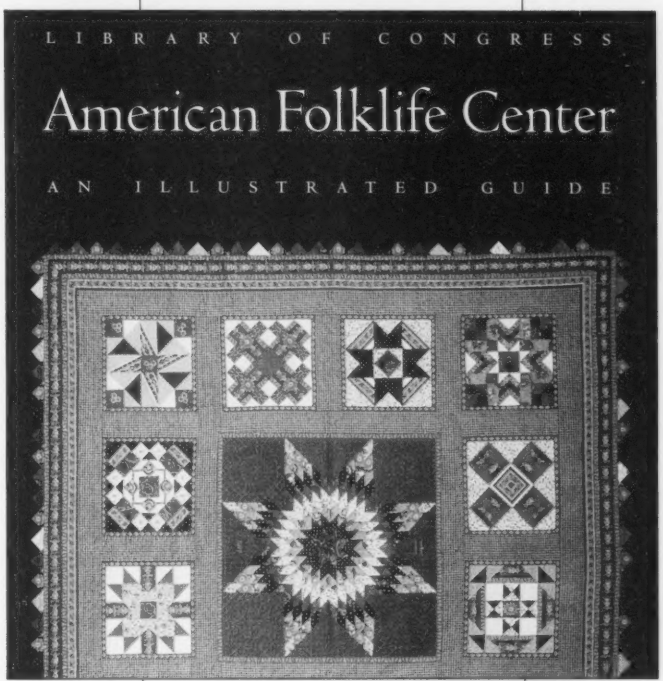
"Global unity through diversity," said Mills. "It's a theme of the Olympic games and the key to the future of humankind." ◆

Audrey Fischer is a public affairs specialist in the Library's Public Affairs Office.

Library Publishes Guide To American Folklife Center

The Library of Congress has recently published another in its series of collection guides, "Library of Congress American Folklife Center: An Illustrated Guide."

"As the Library of Congress is the repository for the world's collective knowledge and achievement, so the American Folklife Center is the repository for the world's folklore, traditional wisdom and cultural heritage," said Peggy Bulger, director of the American Folklife Center (AFC). "This illustrated guide to the American Folklife Center allows us to understand and embrace our American heritage, just as it offers the opportunity for us to study and better understand the many cultures of our globally linked, multicultural world."



Written by AFC editor James Hardin, the guide traces the growth of the Library's folklife collection from its roots in the Archive of American Folk-Song, which was founded at the Library in 1928 as a repository for American folk music, to a collection of oral histories of Americans at the turn of the 21st century. The Archive of American Folk-Song was incorporated into the AFC when the center was created by Congress in 1976 "to preserve and present American folklife." Today the collection encompasses all aspects of folk culture from the United States and around the world.

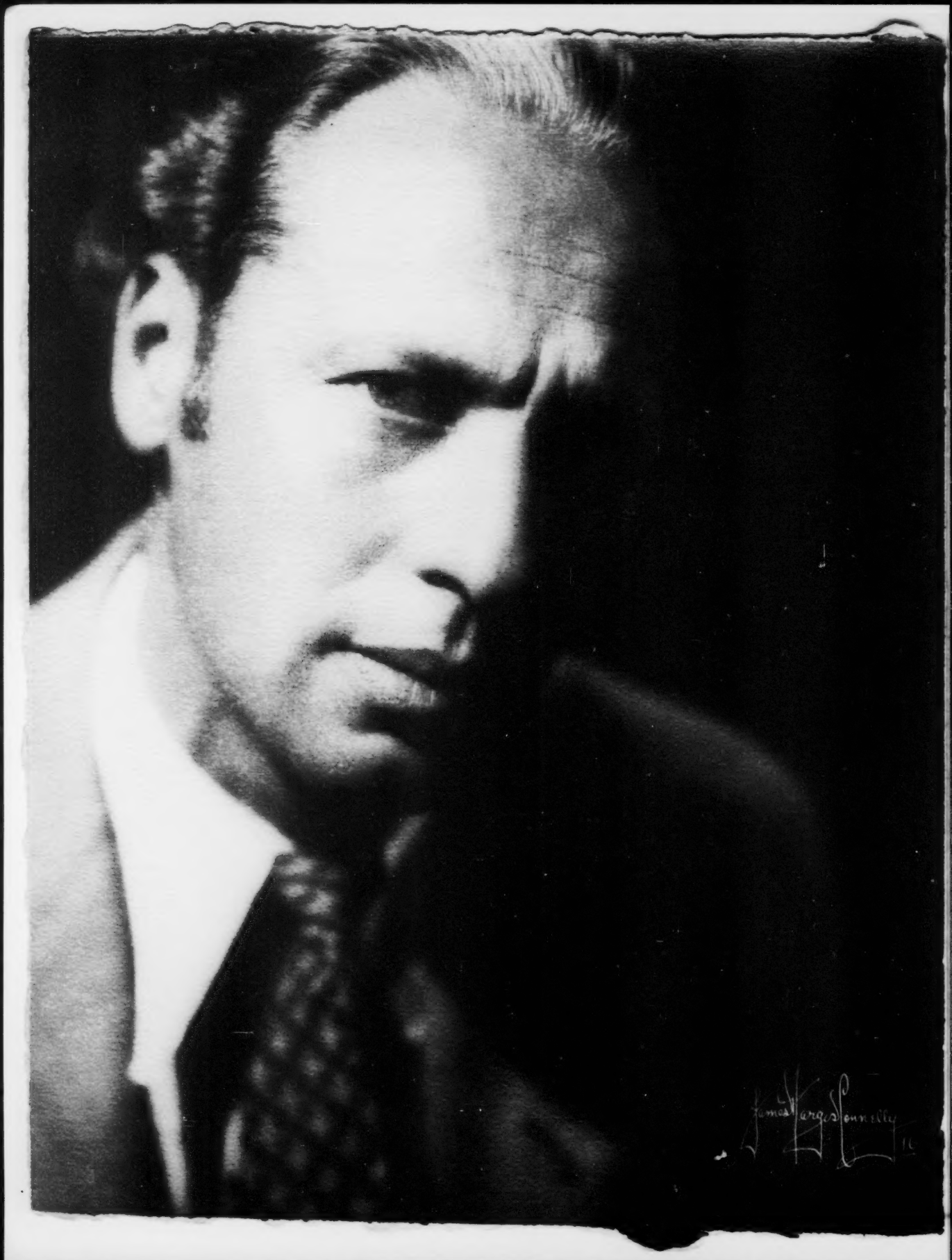
The collection of nearly 3 million items contains one-of-a-kind documentation of traditional cultural expressions from the end of the 19th century through the dawn of the 21st. Dating back to 1890, when Harvard anthropologist Jesse Walter Fewkes first used Thomas Edison's wax cylinder recording machine to capture the songs and stories of the Passamaquoddy Indians of Maine, the collection contains these cylinders and a succession of newer formats such as 78- and 33-rpm albums, tapes and discs used to capture and store field recordings. The Library continues to make use of the latest technologies to record the world's oral traditions while preserving the older recording formats for posterity.

From the music of Cajun fiddlers and Omaha-Sioux drummers to accounts of the daily life and work of Alaskan sled-dog mushers and Maine boatbuilders, the collection encompasses and defines the grassroots traditions of American life. Researchers come to the American Folklife Center to hear music, ancient myths and urban legends from around the world. They come to read narrative accounts of everyday life along the Blue Ridge Parkway in Virginia and to view film footage of Balinese dancers. Materials from across the globe, such as the music and pageantry of China and traditional expressions from Central America, Papua New Guinea and Africa, also figure prominently in the collection.

In recent years the center has been recording and preserving the personal stories of America's living war veterans through the Veterans History Project, man-on-the-street reactions to the tragic events of September 11, 2001, and the voices of the civil rights movement through a cooperative oral history project with the AARP and the Leadership Conference on Civil Rights.

Made possible by support from the James Madison Council, a national, private-sector advisory group dedicated to helping the Library of Congress share its unique resources with the nation and the world, the illustrated guides to the Library's collections feature materials in various formats. They include guides to the Library's collections of manuscripts; prints and photographs; rare books; cartographic materials; music, theater and dance; motion pictures, broadcasting and recorded sound; and Asian; African and Middle Eastern; Hispanic and Portuguese; and European materials.

"Library of Congress American Folklife Center: An Illustrated Guide," an 84-page softcover book with 46 illustrations and accompanying compact disc with audio recordings, is available for $18 from the Library of Congress Sales Shop, Washington, DC 20540-4985. Credit card orders are taken at (888) 682-3557. Online orders can be placed at **www.loc.gov/shop/**. The guide is also available from the Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954; fax (303) 512-2250. ◆


James Cagney

Wandering Dancer

Adolph Bolm Materials Donated to Music Division

By CYRUS PARKER-JEANETTE

A recent donation of archival materials of 20th century dancer and choreographer Adolph Bolm (1884-1951) represents another important addition to the dance collections in the Music Division of the Library of Congress. These materials are particularly relevant to the Library because Bolm was the first choreographer invited to stage a work at the Library's Coolidge Auditorium during the 1928 Chamber Music Festival in collaboration with Igor Stravinsky, who was commissioned to compose the score for "Apollon Musagète."

The Bolm collection includes numerous newspaper clippings, correspondence, short manuscripts and biographical outlines by friends and family, as well as stories and photos of his collaborations with Marc Chagall, George Herriman, Nicholas Remisoff, Igor Stravinsky, Manuel de Falla, John Alden Carpenter and Anna Pavlova.

Above, Adolph Bolm as a young man in an undated photo. Opposite, a portrait of Bolm taken by James Connelly in Chicago, 1924

From 1908 until his death in 1951, Adolph Bolm traveled across the cities of Europe and America with the self-proclaimed wanderlust of a gypsy, establishing companies, training dancers and creating choreography. The Russian-born artist left his homeland and immersed himself in America, developing a broad awareness and understanding of the diverse American culture that even some of his native-born contemporaries lacked.

Bolm was born in St. Petersburg on Sept. 25, 1884, to an intellectual family dedicated to the arts. He auditioned at the age of 16 at the Maryinsky Theatre, home of the Russian Imperial School, and graduated in 1904. Among the choreographers with whom Bolm worked was the great ballet master Mikhail Fokine. At this time Fokine was battling the stultified traditions in Russian theater and dance, seeking to extend the artistic boundaries of the Czar and the Russian aristocracy, and his revolutionary approaches began to have an impact within Russian artistic circles.

In 1908, motivated by this innovative spirit, Bolm organized a small company of Russian dancers with ballerina Anna Pavlova as his partner, marking her first appearances outside Russia. They toured Northern Europe to broad acclaim. The tour itinerary originally included a stop in Paris, but impresario Serge Diaghilev, who was planning the first European season of the new Ballets Russes with Fokine there, pleaded with Bolm to forgo his appearances in Paris. Diaghilev and Fokine feared that the Bolm tour might diminish the impact of their own troupe. Bolm graciously complied, and the following year Bolm and Pavlova accepted Diaghilev's invitation to appear as featured performers in the premiere 1909 Paris season of Ballets Russes.

During the following years with Ballets Russes, Bolm performed in some of the most famous ballets created during the early 20th century—including the role of the Chief Warrior in "Prince Igor" and Pierrot in "Carnaval." Several writers and critics of the time credited Bolm with restoring masculinity to men's roles in classical dance, which proved essential in returning alienated audiences to ballet.

The Ballets Russes

Many critics attribute the dazzling success of the first two seasons of Ballets Russes to the brilliance of Vaslav Nijinksy's dancing. Yet Serge Lifar in his book "Serge Diaghilev" and Mikhail Fokine in his "Memoirs of a Ballet Master" challenge this assertion, proclaiming Bolm as one of the greatest dancers in history.

In Bolm's performances of the Polovtsian Dances from "Prince Igor," choreographed by Fokine, numerous accounts describe the frenzied behavior of the audience as they rushed toward the stage in their enthusiasm and tore down the rail separating audience and orchestra.

During Bolm's tenure with Ballets Russes (1909-1916), he was frequently overshadowed by Nijinsky. With Diaghilev's attention and affections obsessively focused on the young Nijinsky, Bolm was often denied performance and choreographic opportunities in the company. Within the first few seasons of Nijinsky's tenure, it became clear to Bolm that his managerial, choreographic and performing ambitions would not be realized with Ballets Russes.

Ironically, when arranging the first Ballets Russes American tour in 1915, Diaghilev turned to Bolm for help. Bolm embraced Diaghilev's request by training what was virtually a new company and re-creating a repertory of 20 ballets with assistance from régisseur (stage manager) Serge Grigoriev (whose collection is also in the Music Division). The first tour was rocky, but the company performed in America to full houses and received fervent ovations and positive reviews.

John Alden Carpenter, Bolm and Robert Edmond Jones collaborate on "Birthday of the Infanta," ca. 1915; right, Bolm in Javanese costume

It is well documented that during this tour Diaghilev famously proclaimed: "America is a barbaric country. They know nothing about art! It is all Indians and bankers and gangsters in checked suits. They are cave people!"

Diaghilev's tempestuous and arrogant attitude, combined with exorbitant financial demands, led chairman of the board Otto Kahn to ban Diaghilev from the Metropolitan Opera House during the second tour. Given this stipulation and the danger of crossing the seas during wartime, Diaghilev did not return to America. He approached Bolm with a proposal that Nijinsky and Bolm manage the second United States tour together. In a magazine article titled "A Dancer's Day," published in The Dance in October 1926 (copies available in the collection), Bolm discusses his apprehensions about such an undertaking. But once again he accepted Diaghilev's offer.

The second American tour of Ballets Russes was even more onerous than the first, and conflict emerged with a disingenuous and visibly deteriorating Nijinsky. There were many unpleasant and disruptive incidents resulting from Nijinksy's erratic behavior, including a serious injury to Bolm. In "A Dancer's Day," quoted below, Bolm acknowledged his dismay, and expressed his belief in the potential artistic freedom available in America.

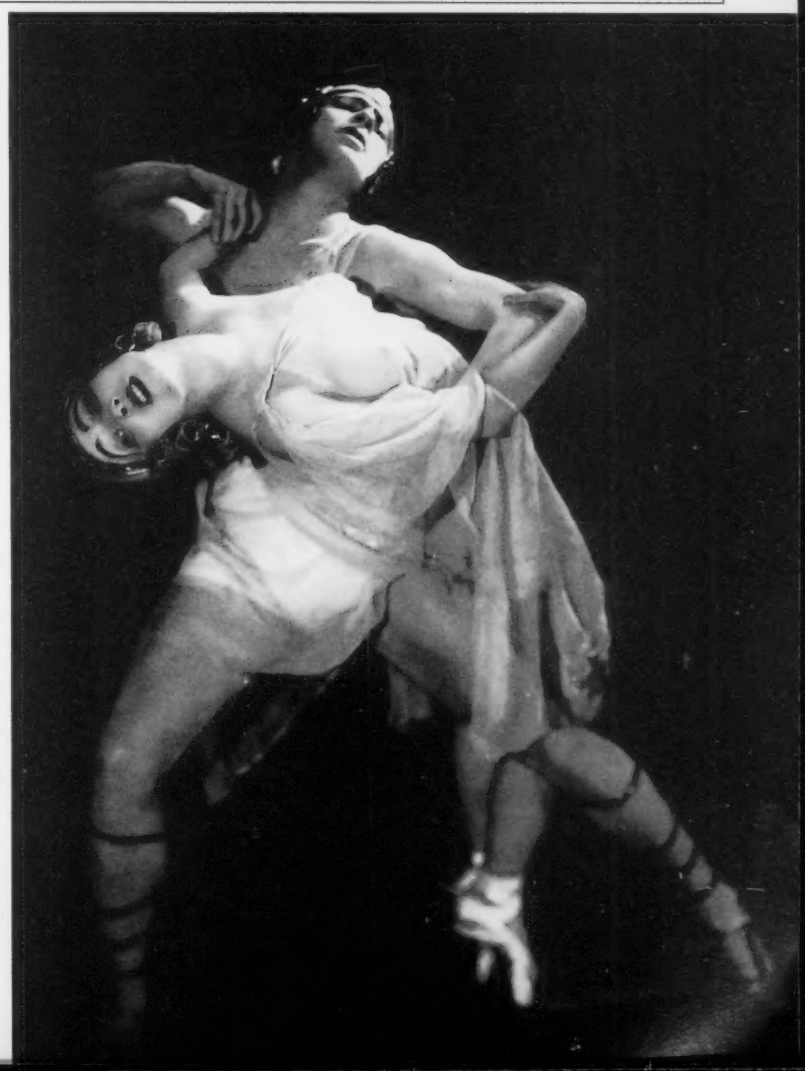
"There is a childish busy zest about life on this young continent. Some humming, growing American city filled with color-hungry citizens will be a fine place to live, to create flashing new ballets bright with the tones of life, symbolic of moods of wistfulness and wonder.

"I am grateful for the accident which keeps me here in America after our turbulent little group of dancers has sailed for Europe. I am ready for a new adventure. I am not going back to Russia."

The accident referred to in this excerpt resulted from Nijinsky's oversight in not ensuring the placement of mattresses onstage to cushion dancers' falls; as a consequence, Bolm suffered a severe spinal injury. In his performance as the Stranger in "Tamar," Bolm landed from a large jump onto the hard stage floor. Bolm did not reveal his injuries to the troupe until they were in Los Angeles within the next week at a welcoming party given by the actor Charles Chaplin. As Bolm visited with guests, he suddenly paled and started to faint. A doctor was summoned, and Bolm was immediately taken to a hospital where it was confirmed that he had several spinal fractures. He was put into a body cast and remained in the hospital for several weeks.

Otto Kahn asked Bolm to remain quiet about the accident so that the producers could keep his name on the programs for the American tour. The United States wanted to see the great Adolph Bolm. The company went on to San Francisco and Bolm's roles were performed by others, though he often came out for the curtain calls to satisfy Kahn and the audiences. After his body healed, Adolph Bolm embarked on the dream he had for himself as an artist in America.

From 1916 until his death in 1951, Bolm considered Amer-



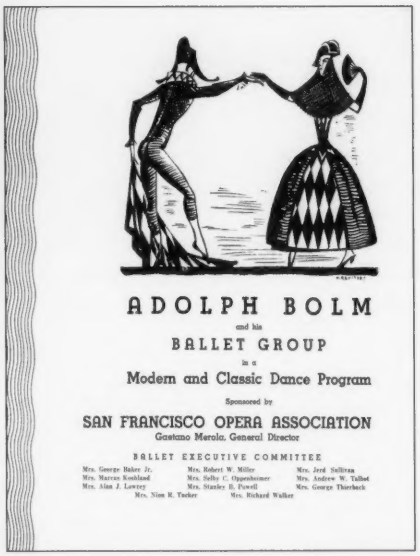
Above, Bolm near the center of his troupe in front of the Belasco Theatre in Washington, D.C., prior to a performance in August 1917; right, Bolm and Ruth Page from "Bisions Fugitives" in a performance of the Ballets-Intime troupe

ica his home. He merged his Imperial School training with contemporary experimentation to produce work that contributed to the shaping of 20th century dance. He affected hundreds of young dancers with his passionate and demanding pedagogy. Bolm's choreographic legacy in America can be traced from his initial post at the New York Metropolitan Opera through Broadway productions, concert venues, presentation houses and groundbreaking films with directors such as Max Reinhardt and Fritz Lang.

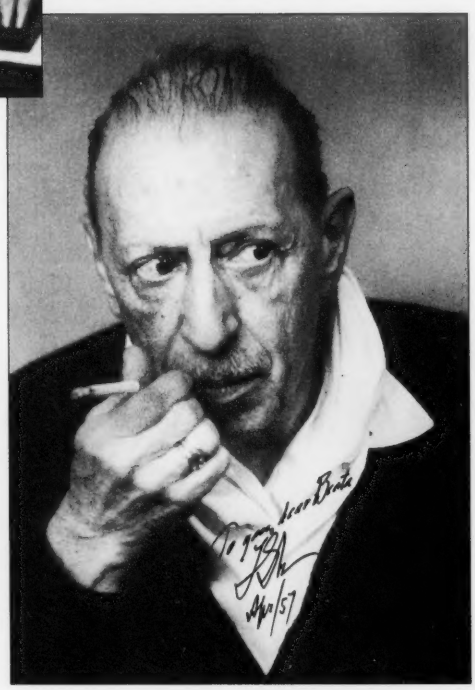
In 1917 Bolm created his own company of remarkable international dancers in New York, calling it Ballet Intime. He next moved to Chicago in 1919, where he founded Chicago Allied Arts. Here he worked closely with Ruth Page and secured his associations with many American artists and composers.

Career opportunities eventually led Bolm to California, where he made substantial contributions to ballet in San Francisco and to the presentation of dance at the Hollywood Bowl in Los Angeles. He was also one of the five choreographers involved in the founding season for Ballet Theatre in New York, where he staged many works from 1940 until his death. During his career, he preceded many artists in his restaging of classical repertory with integrity and flair, paving the road to more sophisticated dance programming in America.

Maurice Goldsberg



Left, Bolm in makeup, date unknown; above, a program cover from a San Francisco appearance by the Bolm troupe; below, colleague and mentor Igor Stravinsky in a photo inscribed by the composer to Bolm



Apollon Musagète

An examination of Bolm's artistic career in America reveals a curious and recurring eclipse of his achievements. The experiences with Diaghilev and Nijinsky and his work with Stravinsky's "Apollon Musagète" particularly illuminate this recurrent theme in his career.

Most ballet enthusiasts link Stravinsky's "Apollon Musagète" with George Balanchine, for example. Even though Balanchine's choreography was produced by Diaghilev in Paris in June 1928, Stravinsky's composition premiered six weeks earlier at the Library of Congress with choreography by Adolph Bolm. The events surrounding this premiere are telling.

In 1925 Elizabeth Sprague Coolidge created a festival to promote modern music and cultural awareness in America. An idealist, she maintained that public exposure to good new music was essential to a powerful society, and her aim was to build an auditorium for the Library of Congress to support these goals.

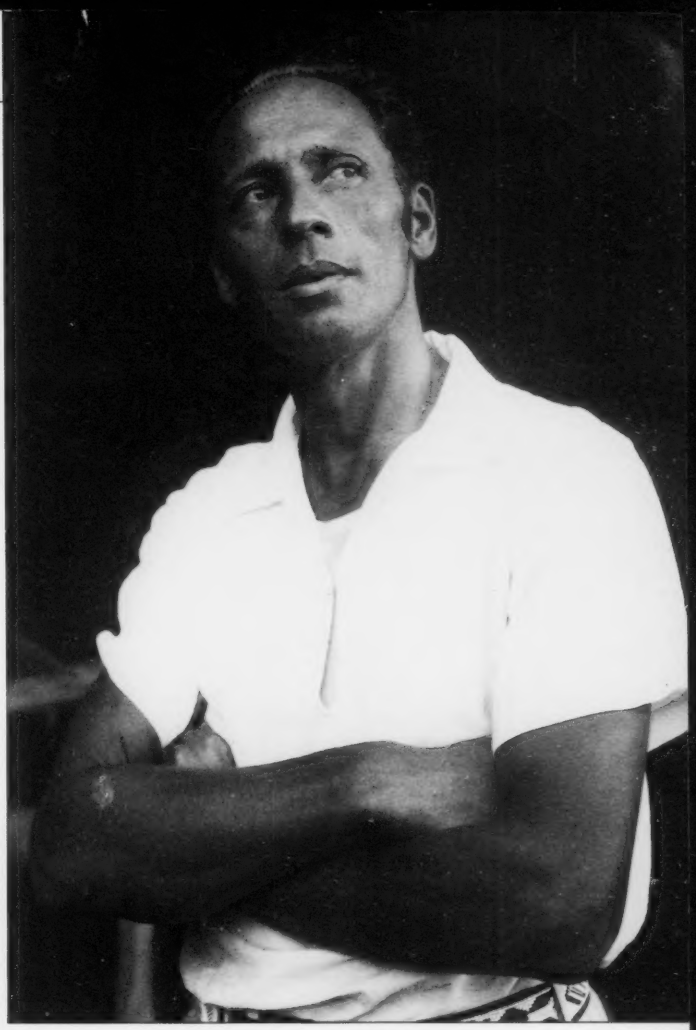
Mrs. Coolidge donated $60,000 to the Library to build the theater and develop the project. She established an annual chamber music festival and commissioned her favorite international composers to create original works. For the third season in 1928, Coolidge determined that she wanted to plan a program with dance as a central focus, and she requested that Carl Engel, chief of the Music Division, contact Adolph Bolm to be choreographer.

Two composers, de Falla and Ottorino Respighi, declined the commission, and in 1927 Coolidge contacted Stravinsky to compose a chamber ballet that would be performed at the festival. She set many parameters, requiring that the chamber ballet be 30 minutes in length and employ no more than six dancers and a modest orchestration so that the work would be accommodated on the Coolidge Auditorium's small stage. For this commission, Stravinsky created "Apollon Musagète" with choreography by Bolm. Nicholas Remisoff designed the costumes and scenery, and the dancers included Bolm as Apollo, and Ruth Page, Elise Reiman and Berenice Holmes as the Muses. This ballet was announced as "the first time in history a major ballet work had its world premiere in America."

Nonetheless, Bolm's "Apollo" was beset with difficulties, ranging from Stravinsky's cavalier and egocentric treatment of the project to the limitations of the stage size and the small audience capacity. In fact, Stravinsky barely refers to Bolm's version of "Apollo" in any of his memoirs.

Charles M. Joseph, author of "Stravinsky Inside Out," states that according to some of Stravinsky's unpublished correspondence, he may have doubted Bolm's choreographic capabilities and convictions in the late 1920s. Joseph also asserts that although the work was commissioned for Bolm and was to be performed by his group, Stravinsky reserved the European rights for Diaghilev. After one performance at the Library of Congress, noted Joseph, "Coolidge's 'Apollo' instantly became Balanchine's 'Apollo,' forevermore."

Bolm and son in front of a promotional display before the troupe's performance at the Hollywood Bowl, ca. 1932



Adolph Bolm, ca. 1932-33

Bolm's contributions are clearly equal to many of the highly regarded figures of 20th century dance, even though his life and works remain in relative obscurity. They are often simply embedded in single chapters or indices of dance history books. Martha Graham, eminent American choreographer, stated in a letter dated Sept. 27, 1962:

"He was a kind of catalytic agent, and had a great dream which far surpassed the traditional in dance. He was fearless in experiment and did not protect himself, and he was ruthless where mediocrity was concerned." She recalled him "with admiration and love and deep gratitude," and as "an artist who never received the honor that he earned and should have had."

Eclipsed or merely awaiting tribute, Adolph Bolm's spirit for dance and innovation are vitally present in the collection of photographs, articles and notes now available in the Adolph Bolm Collection in the Library's Music Division. ◆

Cyrus Parker-Jeanette is associate professor and chair of the Department of Theatre and Dance at Chapman University.

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